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SATURDAY, NOVEMBER 8, 1884.

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during one of the most stirring periods of English history. Yet her letters show that so far as her own society was concerned the pictures are true enough. We have, for instance, three written in the last week of August, 1805. Not a syllable in these letters betrays the slightest interest in the fact that little more than fifty miles from the place whence they are dated Napoleon was waiting with a hundred and thirty thousand men, fifteen thousand horses, and six hundred guns, in the full intention of making a descent upon the coast of the very county in which the writer is retailing her cheery gossip of cribbage and battledore, white mittens and clean nightcaps, balls and dinner-parties. And it is the same throughout. Once her brother captures a small French schooner laden with sugar; and once, in January, 1809, we find at the fag-end of a letter: "This is grievous news from Spain. It is well that Dr. Moore was spared the knowledge of such a son's death." A few days later she recurs to this subject in the following remarks, which are characteristic enough:—

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It may be owing to the fact of the correspondence being mainly addressed to one sister, and consequently interrupted whenever they were not apart, that Trafalgar and Waterloo are nowhere mentioned; but we doubt if Jane Austen would have found them worth mentioning in the same letter with Miss Chapman's double flounce, or Mr. Prowting's gravel-pit, or the price of ribbons and "Irish." Yet she read the newspapers, for on one occasion she congratulates "Edward on the Weald of Kent Canal Bill being put off till another Session, as I have just had the pleasure of reading." This is the only reference we can find to domestic politics. Nor does literature fare much better. "Ought I," she says in one letter, "to be very much pleased with 'Marmion'?" As yet I am not. James reads it aloud in the evening." Elsewhere we learn that she preferred 'King John' to 'Hamlet' and 'Macbeth,' and, as a joke, that she did not mean to like 'Waverley.' Beside this, for all that these letters show, her reading was confined to an occasional novel. Even to her own books the allusions are few and far between, though it is clear that their success gave her no small pleasure. Yet her literary taste must have been exceedingly fine, at all events in her own branch of literature, and her judgment unerring. Perhaps the most interesting letters in these volumes are a few written in 1814 to a niece who was herself writing a novel, and who wisely submitted her work to the criticism of "Aunt Jane." An extract from one of these will show both the qualities above mentioned and also the extreme kindness of the writer, who must at this time have been pretty fully occupied with her own work,

and yet could find time for advice and encouragement to a beginner:—

"We like the first chapter exceedingly, with only a little doubt whether Lady Helena is not almost too foolish. The matrimonial dialogue is very good certainly. I like Susan as well as ever, and begin now not to care about Cecilia; she may stay at Easton Court as long as she likes. Henry Mellish will be, I am afraid, too much in the common novel style—a handsome, amiable, unexceptionable young man (such as do not much abound in real life), desperately in love and all in vain. But I have no business to judge him so early. Jane Egerton is a very natural comprehensible girl, and the whole of her acquaintance with Susan and Susan's letter to Cecilia are very pleasing and quite in character. But Miss Egerton does not entirely satisfy us. She is too formal and solemn, we think, in her advice to her brother not to fall in love; and it is hardly like a sensible woman—it is putting it into his head. We should like a few hints from her better. We feel really obliged to you for introducing a Lady Kenrick; it will remove the greatest fault in the work, and I give you credit for considerable forbearance as an author in adopting so much of our opinion. I expect high fun about Mrs. Fisher and Sir Thomas. You have been perfectly right in telling Ben. Lefroy [to whom she was engaged] of your work, and I am very glad to hear how much he likes it. His encouragement and approbation must be 'quite beyond everything.' I do not at all wonder at his not expecting to like anybody so well as Cecilia at first, but I shall be surprised if he does not become a Susanite in time. Devereux Forester's being ruined by his vanity is extremely good, but I wish you would not let him plunge into a 'vortex of dissipation.' I do not object to the thing, but I cannot bear the expression; it is such thorough novel slang, and so old that I daresay Adam met with it in the first novel he opened."

Of the letters to her sister Cassandra, which form the bulk of these volumes, a specimen or two will suffice:—

"My mother desires me to tell you that I am a very good housekeeper, which I have no reluctance in doing, because I really think it my peculiar excellence, and for this reason—I always take care to provide such things as please my own appetite, which I consider as the chief merit in housekeeping. I have had some ragout veal, and I mean to have some haricot mutton to-morrow. We are to kill a pig soon. There is to be a ball at Basingstoke next Thursday. Our assemblies have very kindly declined ever since we laid down the carriage, so that inconvenience and disinclination to go have kept pace together. My father's affection for Miss Cuthbert is as lively as ever, and he begs that you will not forget to send him intelligence of her or her brother, whenever you have any to send. I am likewise to tell you that one of his Leicestershire sheep, sold to the butcher last week, weighed 27 lb. and $\frac{1}{4}$ per quarter."

The following shows in more than one particular how our grandfathers' and grandmothers' manners differed from our own:—

"Your letter took me quite by surprise this morning; you are very welcome, however, and I am very much obliged to you. I believe I drank too much wine last night at Hurstbourne; I know not how else to account for the shaking of my hand to-day. You will kindly make allowance therefore for any indistinctness of writing, by attributing it to this venial error. Naughty Charles did not come on Tuesday, but good Charles came yesterday morning. About two o'clock he walked in on a Gosport hack. His feeling equal to such fatigue is a good sign, and his feeling no fatigue in it a still better. He walked down to Deane to dinner; he danced the whole evening, and to-day is no more tired

than a gentleman should be.....It was a pleasant evening; Charles found it remarkably so, but I cannot tell why, unless the absence of Miss Terry, towards whom his conscience reproaches him with being now perfectly indifferent, was a relief to him. There were only twelve dances, of which I danced nine, and was merely prevented from dancing the rest by the want of a partner. We began at ten, supped at one, and were at Deane before five. There were but fifty people in the room; very few families indeed from our side of the county and not many more from the other.....Miss Iremonger did not look well, and Mrs. Blount was the only one much admired. She appeared exactly as she did in September, with the same broad face, diamond bandeau, white shoes, pink husband, and fat neck."

Chronicles of small-beer indeed, but not without their interest, as giving glimpses of the manner in which the materials were obtained for those inimitable pictures of commonplace life which will last as long as the English language.

Lord Brabourne would, to our thinking, have been better advised had he published the letters with half a dozen pages of preface, a note here and there to explain various minor obscurities (which he might have got some one else to do for him, not being himself apparently very acute at solving puzzles), and an index; and spared his readers the endless genealogies of Austens, Knights, Bridges, Knatchbulls, and Lefroys, and, still more, his own estimates of his great-aunt's novels, with which and other more or less irrelevant matter he has swelled the book to two pretty bulky volumes. One good story out of all this is worth preserving; it relates to Admiral Sir Francis Austen, the "Frank" of some of the letters:—

"He was exceeding precise, and spoke always with due deliberation, let the occasion be what it might, never having been known to hurry himself in his speech for any conceivable reason. It so fell out, then, that whilst in some foreign seas where sharks and similar unpleasant creatures abound, a friend, or sub-officer of his (I know not which), was bathing from the ship. Presently Sir Francis called out to him in his usual tone and manner, 'Mr. Pakenham, you are in danger of a shark—a shark of the blue species! You had better return to the ship.' 'Oh! Sir Francis, you are joking, are you not?' 'Mr. Pakenham, I am not given to joking. If you do not return soon, the shark will eat you.' Whereupon Pakenham, becoming alive to his danger, acted upon the advice thus deliberately given, and, says the story, saved himself 'by the skin of his teeth' from the shark."

The Accursed Land; or, First Steps on the Water-Way of Edom. By Lieut.-Col. H. E. Colville, Grenadier Guards. (Sampson Low & Co.)

In his present volume, a decided advance upon his last, the author describes a spirited and successful attempt to survey the valley at the head of the Gulf of Akaba, with reference to the vexed question of the practicability of cutting a canal thence to the Dead Sea. After some not very relevant or reverent remarks on sacred sites, he mentions that he broke the fifth commandment at the foot of the mountain from which it was delivered. How he performed this feat is a mystery, for there is no allusion to his father or his mother. Beyond this seeming haziness about the Decalogue, however, and the not very happily chosen title of his book, we have no fault to find; his narrative is

often amusing, never laboriously funny, and his topographical descriptions are particularly lucid. The journey was first suggested to him by a proposal from the "Palestine Channel Syndicate" that he should undertake the survey of the district for them. The transaction fell through, owing to the refusal of the Porte to permit the survey; but the colonel, having received a "handsome solatium" from the syndicate, gladly and appropriately devoted the amount to the equipment of a private expedition, the result of which is a not inconsiderable addition to the literature of the question. The "more frivolous" of his readers are advised to skip the chapter describing the physical features of the Wady el Arabah; but this is surely a needless concession to such weak brothers, seeing that without this chapter the purpose of the journey, or at all events of the detailed work on which much of the interest of the book depends, would be unintelligible. Besides, it is not long, and the possible strain on their intellects is minimized by the exceptional clearness of the author's description of the character and appearance of the region, and of the conditions to which they are due.

We cannot enter with the author into the question of the origin of the valley, and consequent inflow—or outflow—of the waters; but he explains, we think plausibly and intelligibly, the gradual silting up of the channel by its affluents, and the formation in two places of great plateaux or watersheds, the result of vast accumulations of detritus, which altogether fill up the valley. But we do not see why he need exclude the possibility of a gradual upheaval along the course of a valley which he believes to have been originally formed by violent subterranean action.

It results from his view of the matter that, the valley being filled up solely with detritus, the cutting might be carried entirely through a gravelly formation; but this attains at some points such height and thickness that practically the line of the valley would not be always followed, and about one-half of the cutting would be through limestone and chalk, the length of cutting being over sixty miles, and the highest point of the obstruction 673 feet. Col. Colville does not, however, touch on the question of the feasibility of the canal, nor, indeed, are his measurements given with sufficient detail to enable us to compare them with the estimates of other writers. We may perhaps gather from them that the obstacles on this part of the line—for the section from the Dead Sea to the Mediterranean must not be forgotten—are on the whole less formidable than they have been estimated by the extreme opponents of the scheme. But the gallant author may well have preferred to leave such calculations to the experts. He himself evidently does not let the grass grow under his feet, and since writing the book before us has for some time been on active service in the Soudan. All his readers, "frivolous" or otherwise, will appreciate the energy and resources brought to bear on the expedition. Every hour during the survey of the Arabah valley was of consequence, as, the authorities having declared against the project, an interruption might come at any moment. The Bedawin, too,

who quite understand that the scheme would be against their interests, would inevitably have prevented it had they understood what was going on, and, in fact, their suspicions were hardly lulled by the emphatic assurance of the dragoman that the theodolites, measuring staves, and plane-tables were part of the ordinary tools of a painter! Accordingly the work of every day was carefully mapped out, much good work, reading and writing, being possible, as the author says, on camel back. It was only when he attempted to sketch from this position that the difficulties overpowered him. The merits and demerits of the Bedawin are a well-worn theme, but the author's account of the prompt and ingenious devices by which he generally managed to defeat their schemes and overcome the difficulties they created is very amusing. "Nature's great practical joke, the mirage, falls rather flat nowadays," he says, and adds that "it would be a very green and inexperienced camel, and a very untravelled traveller, who would rush forward to cool his parched lips in that remarkable result of an over-heated atmosphere." Yet the eyes of the surveyors were perpetually deceived about the levels by the effects of refraction, the delusion being sometimes so strong as to shake their faith in their instruments.

While writing these lines we have noticed with regret that one of the *dramatis personæ*, the author's soldier-servant, Private Cash, to whose intelligence and steadiness the survey was indebted, has been carried off by a crocodile while bathing in the Nile.

Human Intercourse. By P. G. Hamerton. (Macmillan & Co.)

No form of literature is more difficult to review satisfactorily than a volume of essays on social subjects by a practised writer. They will generally be found to call for no remarks as regards style; for no one who has not a certain command of literary form is likely to write essays. Nor, as a rule, is there much to be said about the matter. A person may write a single essay, or two, to propound and defend some one novel or at least contestable thesis; but he will hardly devote a whole series to this purpose. Only an inveterate paradoxer could contrive to be original through three hundred pages of discourse on subjects about which almost everybody holds one of a few possible opinions. Moreover, so long as the writer takes reasonable views and expresses them temperately, to express dissent seems hardly better manners than to contradict a man in conversation, and one feels that the author might retort, "If you do not agree with me, there is no need to read me"; but criticism that consists wholly of assent is apt to be dull. There remains, therefore, little to do but to discuss the general scope of the author's work, and advert to any details in his treatment or illustration of it which may seem to call for notice.

Human intercourse in its full sense would be a sufficiently formidable subject to deter the most hardened of essay writers, for it would involve little less than the consideration of the entire second table of the Decalogue. Mr. Hamerton has, however, prudently restricted the meaning of the term.

As employed by him it denotes merely the mutual dealings of ordinary law-abiding members of society. Even these afford a pretty wide field for observation and discussion; and Mr. Hamerton tells us that he originally projected an essay or treatise, we presume after the fashion of Locke, divided into sections and chapters, wherein the whole matter was to be dealt with according to the rules. Not unnaturally, "after making some progress," he "found that the work was not very readable, and that the writing of it was not a satisfactory occupation." Not unnaturally, we say; for "I found," he continues,

"that every attempt to ascertain and proclaim a law only ended, when the supposed law was brought face to face with nature, by discovering so many exceptions that the best practical rules were suspension of judgment and a reliance upon nothing but special observation in each particular case."

Under these circumstances none but a prig would find any satisfaction in the occupation of trying to formulate the inflexible; and Mr. Hamerton is no prig. The only wonder is that he did not perceive at the outset the impossibility of the task he had set himself. At all events, he changed his plan in good time, and instead of the projected treatise he has given, in a number of very readable, if somewhat disconnected essays, the fruits of the special observations for which he, as a person equally at home in each of two countries, has had unwonted opportunities. He is, indeed, to the dweller in one country and speaker of one language somewhat as a two-eyed man is to a one-eyed; he is enabled, as it were, to perform the unusual feat of looking, if not at himself, at all events at his countrymen from an external point of view.

As might be expected, therefore, the most interesting essays in the volume are those which deal with intercourse as affected by nationality. These are headed 'The Obstacle of Language,' 'On a Remarkable English Peculiarity,' and 'Patriotic Ignorance.' One on 'Confusions' falls in great measure under the same category. Of these the first and third really deal with the same subject. If Frenchmen and Englishmen were more fully acquainted with each other's language and literature, we should not find the former asserting that "no literary reputation can be established until it has received the consecration of Parisian approval," or even that "there is no game (*gibier*, not *jeu*) in England," both which astounding remarks seem to have been made to Mr. Hamerton; while the latter would be saved from supposing (as it appears that some do) that there is no wood, coal, or iron in France, and, we may add, that Frenchmen do not wash. English people, too, would have clearer ideas as to *licenciés* and *agrégés*. *Per contra*, at certain times it is perhaps as well that in either nation the bulk of the people should not be too intimately acquainted with the journalistic literature of the other. The "remarkable English peculiarity" which Mr. Hamerton discusses is that which is expressed in the common saying that one Englishman will not speak to another until he has been introduced. Our own experience would lead us to think that Mr. Hamerton somewhat overrates the degree of this prejudice, and that, at any rate in regions

remote from the regular "British tourist," whatever may have been the case when 'Eöthen' was written, two Englishmen whom chance throws together are nowadays ready enough to cultivate each other's society. Of course, in most such cases the mere fact of presence in the same place is some proof of community in tastes and interests. Even on the beaten track pleasant acquaintances, and those not only of a temporary kind, are not uncommonly made when one of the two parties has courage enough to make the first advance.

In the essays dealing with wealth Mr. Hamerton makes one very sensible comment. No doubt the society of people who enjoy wealth and rank is often sought from motives that can only be called snobbish. But there is, as he points out, another side even to this. He says, in the essay headed 'The Flux of Wealth':—

"The cultivation of taste which results from leisure, forms, in course of time, amongst rich people, a public opinion that disciplines every member of an aristocratic society far more severely than the more careless opinion of the hurried classes ever disciplines them. . . . Why are rich people quiet and poorer ones noisy? [He is speaking of a contrast observed at a French riverside inn; it might not always be so apparent on the Thames.] Because the refinements of wealthy life, its peace and tranquillity, its facilities for separation in different rooms, produce delicacy of nerve with the perception that noise is disagreeable; and out of this delicacy, when it is general amongst a whole class, springs a strong determination so to discipline the members of the class that they shall not make themselves disagreeable to the majority. Hence lovers of good manners have a preference for the richer classes, quite apart from a love of physical luxury or a snobbish desire to be associated with people of rank."

And in the next essay, on 'Differences of Rank and Wealth,' the same subject is viewed from another point:—

"The rich man has access to an immense range of varied situations, and if he has energy to profit by this facility, and put himself in those situations where he may learn the most, he may become far more experienced at thirty-five than a poor man at seventy. A poor man has a taste for boating, so he builds a little boat with his own hands, and paints it green and white, with its name, the 'Cock-Robin,' in yellow. . . . Sir Thomas Brassey has exactly the same tastes; he builds the 'Sunbeam,' and whilst the 'Cock-Robin' has been doing its little trips, the 'Sunbeam' has gone round the world. . . . If after that you talk with the owners of the two vessels, you may be interested for a few minutes with the poor man's account of his doings, but his experience is small and soon told, whilst the owner of the 'Sunbeam' has traversed all the oceans and could tell you a thousand things."

Of course this is *ceteris paribus*. In his preface Mr. Hamerton says what no doubt is true enough: "I would at any time rather pass a week with a real friend in any place that afforded simple shelter than with an indifferent person in a palace." But it is mere affectation that pretends to prefer the dinner of herbs to the stalled ox under precisely similar conditions.

We have one verbal criticism to make, and that is that we wish Mr. Hamerton had not countenanced an objectionable modern vulgarity by talking of "Stuart Mill."

There are many commendable hints in the book on various subjects. We have quoted enough, but we may call attention to some

very true remarks in the essay 'Letters of Friendship' on the danger of writing many things which might be said with perfect safety. People often forget that paper and ink cannot carry the kind tone or glance under cover of which even severe criticism may be given without offence, and friendship sometimes suffers.

Religion in England from 1800 to 1850: a History, with a Postscript on Subsequent Events. By John Stoughton, D.D. 2 vols. (Hodder & Stoughton.)

In these two volumes Dr. Stoughton has set himself a task most difficult of successful accomplishment. He has endeavoured to write a history of religion in England during half a century of its most feverish activity—to trace the political relations and internal life of the Episcopal Church, Roman Catholics, Presbyterians, Independents, Baptists, Wesleyans, Primitive and Calvinistic Methodists, Irvingites, Plymouth Brethren, Quakers, Moravians, Swedenborgians—to sketch the most typical men of each of these religious bodies—to sum up the work of the Christian Knowledge, Propagation, British and Foreign Bible, Christian Evidence, and othersocieties. It is difficult to estimate the extent to which he has succeeded in his most comprehensive task. The record is compressed into so limited a space that it makes no pretensions to be a standard work on the religious history of the period. Though the pages bristle with names, two-thirds of the volumes are devoted to somewhat rambling biographical notices, and the remaining facts are insufficient to make the history a convenient handbook of reference. Nor can the work be classed among personal reminiscences, for, while Dr. Stoughton has here and there had occasional recourse to his own recollection of distinguished men, his sketches of their lives and characters are almost exclusively drawn from the best known and most familiar sources. But the general effect of the work is to present a correct picture of the characteristics of the religious revival of the period—its ubiquity and universality. The figures on Dr. Stoughton's canvas are inartistically crowded, and are themselves deficient in individuality; but their want of grouping and their indistinctness produce, by a happy accident, the true sense of the vastness of a multitude. So, too, the bewildering and often wearisome record of conflicting, disunited, discordant sects gives a vivid, though rude impression of the eager competition among rival sects which distinguishes the religious history of the day.

The most remarkable phenomenon of the time undoubtedly is the Tractarian movement. Dr. Stoughton's attitude towards it is unfavourable. He thus concludes his summary of its history:—

"Yet none the less can any sound Protestant lament and condemn the characteristic opinions of the Oxford divines. Those opinions drew off sons of the Church who had been looked up to as its ornaments. They poured in a tide of sacerdotalism which has ever since troubled the adherents of the Reformation, and sadly perverted the teachings of many clergymen. Ritualism, scarcely distinguishable from that of Rome, entered parish after parish; and this fact damaged the Establishment in the eyes of multitudes, and strengthened popular argu-

ments against its principles. Those who adopt evangelical views, who believe that the teaching of Holy Scripture is unsacredotal, that church worship in the primitive age was eminently simple and unceremonial.....must regard the main tendency of the movement as mischievous and deplorable."

It is the more creditable to Dr. Stoughton that, holding these views, his tone should be so temperate. But the want of sympathy with his subject and the effort at judicial impartiality have robbed his sketch of all vigour or vitality. The following character of a prominent leader is a fair specimen of Dr. Stoughton's skill as a portrait painter; but it is plain that he has failed to catch the spirit of the movement with which Pusey's name is inseparably connected:—

"Dr. Pusey.....was at that time [1833] the chief theological scholar of the party. He had been at Jena, Göttingen, and Bonn, where he read fifteen hours a day, and was now continuing his extraordinary attention to the perusal of the Fathers; a course of study which arose from his apprehension of danger to the Church not from the Evangelical party, nor from old-fashioned Erastianism, but from his acquaintance with German neology, with all its sceptical tendencies. His learning and piety, with other circumstances to be noticed further on, gave him a commanding position which controlled the enterprise when others were separated from the helm."

The "other circumstances" to which Dr. Stoughton alludes are thus "noticed further on":—

"He was a man of decided views from the commencement of the crisis, and had one fixed purpose all the way through, which was to restore throughout the Church of England, if possible, the influence of *Anglo*, not Roman Catholic principles. His opinions were stereotyped. He did not, like Newman, believe in theological development. Nicene divinity was with him a type of thought for all ages. He bowed to the authority of the Church at that period. He was very learned, very studious, and perhaps read the Fathers more than any one else then did; but, like Thomas Aquinas and other Schoolmen, he made all he knew tributary to the maintenance of certain fixed doctrines, and never wished to break bounds. All this qualified him to be a leader, and inspired confidence in the minds of his followers; and when we think of his learning, his decision of character, and his eminent piety, together with his university position and family connexions, all wonder at his name having been given to the movement melts away."

The importance of Pusey's "family connexions" as a qualification for the leadership of his party is a characteristic touch. When Dr. Liddon's biography of his leader is completed we shall undoubtedly be supplied with a truer, more satisfactory explanation of his absolute ascendancy than is supplied by what may fairly be called Dr. Stoughton's skeleton key to his character.

Comments on the Text of Æschylus. By F. W. Newman, Honorary Fellow of Worcester College, Oxford. (Trübner & Co.)

THERE seem to be two different motives by which emendators of Greek poets are influenced. Either they propose such moderate changes, firmly based on logic and language, as are likely to convince and to be accepted by future critics—a school (the only sound one) of which Porson, Elmsley, and Hermann are examples; or, assuming a wider

and deeper corruption, they suggest tentative corrections, sometimes several on the same passage, like the late G. Burges and Mr. Blaydes. So unreasonable and so needless are many of these alterations that one is sometimes tempted to think the authors must regard conjectural emendation simply as an exercise of ingenuity, without seriously expecting that their proposals will ever be accepted, or even recorded as plausible by their successors.

To the latter school Prof. F. W. Newman appears to belong. He has been a student of Æschylus, he says, for more than sixty years; he has read this poet "oftener and with greater zest than any other poet whatever," and his mind has been "immensely exercised on his many corrupt passages." Yet far-fetched, not to say wild, as most of his alterations are, he does not despair of convincing some that he is right (preface, p. i). Surely he must be aware that the coining of scores of new words and compounds will find no favour with sober critics. The conjectures seem, moreover, to be founded on a mistaken principle, viz., on a mere approximation to the letters of the ordinary text, without due regard to the probability which results only from absolute fitness and tragic propriety of diction. Without this critical tact, this sound judgment based on a perception of what Greek poetry requires, mere guesses may become extravagant absurdities. Those who have a practical knowledge of Greek MSS. are well aware that the mistakes in them are confined by rather narrow bounds, and that the great majority of false readings are not mere clerical errors of copyists, but are due to the tampering with the texts by the grammarians. Consequently, to propose on 'Agam.,' 742, for instance—where the future participle is not even good Greek—*νεαροῖς φανοῦσαν τόκοισι* because it is not very unlike the *ductus literarum* in *νεαρά φάους κότον*, is altogether an unsafe and unsound proceeding. But it is on this principle that all the corrections proposed in this volume are made. The words may be like the letters, but they give a sense wholly unlike the style of Æschylus.

Another weak point is the assumption of such wide-spread corruption that nothing short of rewriting whole sentences will give us the mind of the poet. The ship, Mr. Newman thinks, has been wrecked, and cannot be repaired; a new ship must be constructed, in part out of the old materials. Those who have gone deeply into the mind, the metres, and the meaning of this great but difficult poet have quite as good a right to their opinion that the text in certain disputed passages is correct as the critics of the wild and extravagant school have to theirs that it is corrupt. The sober critic does not like to be told dogmatically that he has been defending and explaining what is, in fact, downright nonsense. What right, for instance, has Prof. Newman to say that *χρόνος παρήβησεν*, "time has grown grey," i.e., is long past, in 'Agam.,' 957, is "absurd in sense"? One would think the popular representation of "Old Father Time" was alone sufficient to defend it. But then Prof. Newman is anxious to introduce a word of nearly the same letters, *παρηγγήσεν*, "he fastened the ships side by side by their anchors." We could have wished that an experienced

and veteran scholar had been less lavish in expressions of the following kind: "ridiculous," "incredible," "quite unmeaning," "evidently wrong," "cannot be right," "absurdly incoherent," "absurd," "absurd in sense," "certainly corrupt," "awfully corrupt," "this is nonsense," &c. The truth is, the utter condemnation of the old is a necessary excuse for the introduction of the new text. "Æschylus edited by guess" would be the only proper title for it.

Specimens of the new coinage, by the use of which such passages are to be restored, are the following: *βαιοφύλημα*, "an act of treacherous violence"; *δοσιογένημα*; *θανατοσαγής*, "laden with death," or *θανατοσαγής*, "rotten in death" (MS. *θάνατος ἀπή*); *δάστωλος* and *δάφλεκτος*; *ψανσίγονος*, "begot by the touch"; *ἐγκρέοντα*, "reigning on the spot"; *πεδάρχειν* and *πεδοικεῖν* (in the transitive sense of *μετοικίζειν*); *μάκαρχος*; *ἐρικτιάνος*; *τιριακλής*, "aided by Tyrians"; *πανταγρεῖτις*; *ἀγκίσις*, "crook-foot"; *δηλίφρων*, *σεβάσιος* and *σεβαστέος*, *σινόφυνχος*, *δυσέμποτος*, *δυσπέπαντος*, *παρπαειθής*, *έτεροφυλλέτης*, *χρυσεπέλεκυς*, *πάλαμνον* for *παλάμημα*.

Mistakes as to Attic usage are, like mistakes in accents, far from uncommon. The tragedies did not use *χρῆ*, except in compounds. *Κραταῖα* with a genitive *κραταῖος*, *προῖμμάτων* for *πρὸ ὀμμάτων*, *ἐταφον* as a transitive aorist of *θάπτω*, the use of a future participle (*φανούσαν*, 'Ag.,' 769, and *κλανόμενος* for *κερσόμενος* in 'Pers.,' 952) without a verb of motion, and the use of the accusative before an infinitive, instead of a nominative attracted to the case of the subject ('Suppl.,' 38), are all liable to the charge of incorrectness. Mistakes in metre are still more serious. Such verses as that suggested on 'Ag.,' 557, *ἡντλούμεν ἀργαλέον ἀήματος μένος*; or on 'Suppl.,' 979, *ἄναρα κωλύουσ' ἄνθος μένειν ἔρᾳ*; and 'Cho.,' 722, *Αἰγισθον ἡ κρατοῦς' ἐς τοὺς ξένους καλεῖν*, are, for very obvious reasons, simply impossible.

It is to be regretted that Prof. Newman did not make himself acquainted with recent criticisms on Æschylus. His book is not up to the learning of the day; for much has been done in settling the text since Blomfield, Schütz, and Scholfield, and something even since Hermann's and Dindorf's editions. If he had known, for instance, of the certain correction *οἰκετῶν* for *οἶκων* in 'Cho.,' 962, we should have been spared the improbable conjecture in the long excursus on p. 110. "The writer," he says at the beginning of his preface, "does not profess much learning as to German critics." His one idea, the guessing at a word which comes nearest the letters of the text—and if it does not exist, inventing it—has led him seriously astray. He does not clearly see that there is only one right rule in emending—to study the context in strict connexion with the genius, the habit, and the diction of the writer.

To take one or two instances of his method—in 'Suppl.,' 85, *εἰ θεῖη θεὸς εὖ παναληθὺς* means "May the disposer of all things dispose (this flight of ours) favourably for us in all truthfulness!" i.e., in strict accordance with the etymology then believed in, *θεὸς* from *τιθεῖναι*. This is plain good sense, and is supported by the prayer in 'Theb.,' 8, "May Zeus the Averter prove an

averted of evil to us, as his name imports!" For these reasons the change of Διός, which the eye of the transcriber caught from the next verse, is not, as Prof. Newman calls it, "truly weak"; it is a sound emendation, especially as Porson has shown that the two words are occasionally interchanged in MSS. Prof. Newman now proposes to read *ἰθείη* Διὸς ἐν παναληθείᾳ, connecting this verse with the next: "In the straight line of Jove, though perfectly drawn, the heart's desire of Jove is not easy to trace." He calls this "an utterance to this day most true and most painful." But what is the meaning of it? Not more reasonable is the correction proposed of *ἡδὲ νομίσματα πύργινα πάντ' ἐπειθύνον* (MS. νόμματα τὰ) in 'Pers.,' 860. Prof. Newman would read *ἡδὲ δρόμῳ ματὶ τὸ πύργινον ἐπέφθηνεν*, "We equalled the running of the fire-born," i.e., the meteors or the winds. He adds (p. 7), "Meteors is a safe interpretation." It is something new to be told that *πύργινος* is the Greek for a meteor, and that *ἐπέφθηνεν* was a word of the Attic vocabulary in the Periclean era.

We wish we could point to some suggestions which have a fair chance of finding favour. One, perhaps, is *ἀν τὸδ' ὄνανον* πῆλοι for the difficult *ἀνδρὸς ὄνανον* πέλει in 'Cho.,' 527. Another is *καὶ πόλιν κρατύνει* for *τὸ πόλιν κρατύνει* in 'Suppl.,' 699. On the whole, it is to be feared the study of Æschylus will not be advanced by the publication of this volume.

The Pitfalls of Testators. By John C. H. Flood. (Butterworths.)

MR. FLOOD, who is the author of a big book on 'Wills of Personal Property,' and ought to be an authority on the subject of wills, knows very well that such a book as 'The Pitfalls of Testators' is useless. It was more than could be expected that he should say so, but he has. He has been ingenuous enough to write down in his preface and in other parts of his book convincing reasons for the faith that was in him. It is discouraging to the reader to find that not even the author believes in his work, but a careful perusal of Mr. Flood's book enables one to say that he is right. It cannot be said that his law is unsound, or that he does not appreciate the cases which he sets out; but he is not an able writer, and possibly his shortcomings may all be attributed to literary defects. Probably he had Lord St. Leonards's 'Handy Book on Property Law' in his mind when he undertook to address the intelligent layman, but he seems not to have observed that Lord St. Leonards's style is lamentable, and only to be endured on account of his peculiar authority. Such a book is really addressed only to the partly intelligent layman, for it is obvious that the quite intelligent layman will be wise enough to avoid it altogether; and thus the author is left in the very difficult position of not knowing how much or how little knowledge he may count upon in his readers.

It is a common fault of the writers of elementary books, that on one page they treat the reader as a child or an idiot, and on the next as an accomplished professor; and Mr. Flood has not avoided the mistake of explaining what wants no explaining, and leaving obscure what is obscure. One or two of his explanations are particularly

unhappy. "Joint tenants," he says, "hold by one joint title, that is, have one estate only in the entirety of the estate," using the word "estate" in two different senses—a mistake to which Mr. Flood devotes a couple of pages later on. And the following is still worse: "*Per capita* means *by the heads*, that is, individually. The other term used by way of contrast to this, *per stirpes*, means *by the roots, or by substitution*." Only those who know what the terms mean can make much out of such an explanation, which seems to be given for the benefit of those who do not even know the English of the Latin words.

Oddly enough, the point upon which Mr. Flood insists all along is that testators ought to be very careful about their language, while it is his own conspicuous failing. He says in effect, though in different words, that good English is the testator's one thing needful. This is perfectly true. It is the testator's duty towards his family, as it is every writer's duty towards the public, to use good grammar, to aim at perspicuity, and to avoid words which he does not fully understand. The testator who performs this duty need not be afraid of pitfalls. With regard to Mr. Flood, not only is his English strikingly inelegant and his style wanting in good taste, but his exposition is often cloudy at the very moment when it should be clear. He falls into the common mistake—common on the bench as well as in books—of using the words "intention of the testator" in two different senses. It is equally true to say either that the Courts observe or disregard the intention of the testator in construing his will; his "intention" in the legal sense is not what is meant by the word in ordinary language.

Mr. Flood is nowhere more unfortunate than in his pages on the word "vest." He advises the testator to let the word alone altogether, and actually in the next sentence but one asks him why instead of something else he should not say "that the interests of these children are to *vest* at birth." He thinks that he makes the word "vest" clear by defining it as "to *clothe* a person either with the actual possession of and property in something, or with an indefeasible right thereto, which right is capable of being immediately assigned or transmitted by him to some other person." And then he adds a piece of caution, which, as a sample of the ornament of Mr. Flood's style, may close this notice of a poor, though unfortunately a commonplace specimen of a lawyer's book:—

"Accordingly, do not suppose that because the term is only of sartorial origin, transferred from the regions of 'goose' and shears, into the more august domain of the law, that [*sic*] therefore it is one to be trifled with."

NOVELS OF THE WEEK.

Peril. By Jessie Fothergill. 3 vols. (Bentley & Son.)

Ralph Raeburn, and other Tales. By John Berwick Harwood. 3 vols. (Hurst & Blackett.)

Traitor or Patriot? By Mary C. Rowsell. (Blackie & Son.)

'PERIL' is a book of very unequal merit, and the best parts of it are hardly up to the level which Miss Fothergill reached in

her earlier works. Possibly the falling off is due to a cause which can only be sincerely regretted. But it would be a poor compliment to Miss Fothergill's ability as a novelist to make excuses for her work on account of the circumstances under which it may have been produced. It was announced some time ago that she was in ill health, and though her many readers must have received the news with genuine sympathy, it is for the reviewer to speak of her new book as it stands. The story is not well constructed, many of its episodes come to an end too soon and break the chain of interest, and there are far too many passages in which the action halts and the development of character goes on too slowly. The author seems not to have got so firm a hold of her characters as she had in former books, and she has, perhaps unconsciously, hardened herself against that delicacy of sentiment which charmed her readers in 'The First Violin.' But for all that the book is readable, because even in those parts which most delay the story there is a certain obvious genuineness of thought. The opening chapters, which contain a study of life and manners at Dorkingford (which probably means Manchester), are excellent.

Mr. Harwood ekes out his three volumes with scenes from still life. The tide of his fiction runs smooth and in a narrow channel, but it can scarcely be said to possess that quality of depth which a proverb ascribes to still waters. Ralph Raeburn, for instance, is an unscrupulous lawyer who lends money to landowners in difficulties, and tries to best his friends either by usury or by slander. Frank Preston is a good young man, in love with the heroine; he is slandered and misunderstood; but the heroine discovers sundry evidences of his secret generosity to the poor, and these, with other convictions of his goodness, come home to her so strongly that she surrenders at discretion. Then, in the most becoming manner of fireside fiction, the naughty lawyer is laid across the author's knee and whipped, whilst the good children suck their sweets and look on. This is a way of putting it which is not meant to deny or obscure the interest of Mr. Harwood's stories. They are readable enough, and will be quite satisfactory to the many readers of fiction who prefer "a little field not bounded far," and who delight in placid affection more than in the heart-rending passions for which others crave.

'Traitor or Patriot?' is a tale of the Rye House Plot, built to a great extent on fancy and on rather fanciful ideas of what would be natural in speech and action two hundred years ago. This, however, is a matter on which very learned doctors might disagree, and it is more to the purpose to say that the author has told an interesting story. The question which she propounds in her title applies to both her hero and her heroine, and may conceivably be answered either way with a good conscience. The plot is revealed to the king by a young and unwilling participator and by the daughter of another. Their motives are good, and if it was good for the country that Charles should go on reigning badly, then they were patriotic as well as humane; but in any case they were traitors to their relatives and friends. Miss Rowsell does not prose after this fashion. She sets the puzzle for her

readers, and as a reward draws for them little pictures of Old Rowley, the Duke of York, Catharine of Braganza, and the royal lapdogs.

CHRISTMAS BOOKS.

- Muriel's Two Crosses: the Cross she Rejected and the Cross she Chose.* By Annette Lyster. (Society for Promoting Christian Knowledge.)
The Magic Flute. By Mary Linskill. (Same publishers.)
The Pride of the Village. By A. Eubule-Evans. (Same publishers.)
Captain Jewell's Wife. By the Author of 'Miss July.' (Same publishers.)
Bob Curtman's Wife. By the Author of 'Mary's Confirmation.' (Same publishers.)
A Dresden Romance. By Laura M. Lane. (Same publishers.)
The One Army. By Sidney Mary Sitwell. (Same publishers.)
A Good Copy, and other Stories. By J. Bayford Harrison. (Same publishers.)
Sweet Violets. By M. H. Greenhow. (Same publishers.)
The Two Violets. By Cecilia Selby Lowndes. (Same publishers.)
Bearing the Yoke. By Helen Shipton. (Same publishers.)
Slyboots, and other Farmyard Chronicles. By Beata Francis. (Hodder & Stoughton.)
Reed Farm. By Mrs. Robert O'Reilly. (Same publishers.)
Una: a Tale of the Lost Tribes. By M. Bird. (Warne & Co.)
Sunnyland Stories. By the Author of 'Aunt Mary's Bran Pie.' (Griffith, Farran & Co.)
Parted: a Tale of Clouds and Sunshine. By N. D'Anvera. (Same publishers.)
The Top of the Ladder: how to Reach It. By the Rev. F. Langbridge. (Cassell & Co.)
Guide, Philosopher, and Friend. By Mrs. Herbert Martin. (Griffith, Farran & Co.)
Christmas - Tree Land. By Mrs. Molesworth. Illustrated by Walter Crane. (Macmillan & Co.)
Molly Carew: an Autobiography. By A. M. W. (Masters & Co.)
Lenore Annandale's Story. By Evelyn Everett-Green. (Religious Tract Society.)
The Wreckers of Lavernock. By Annie Jenkyns. (Fisher Unwin.)

We are sorry to observe that many of this season's books for the young depend for their chief interest on wildly improbable and sensational incidents. It cannot surely be urged that such mental food can do any good to the youthful reader; we hope, for the credit of his taste, that it will not give him any pleasure.

In 'Muriel's Two Crosses' the heroine, beautiful, gifted, and good, rejects the cross of poverty for the sake of her family, and chooses the cross of a dissipated, but rich and charming husband, Roy Romilly. He, being under the influence of the villain of the book, Eugene Ffolliott, ruins himself and disappears, leaving the world to believe that he has perished in a railway accident. Wandering in Australia the husband and the villain meet, both repentant. Ffolliott is able to tell Romilly that Muriel has never really believed him to be dead; this encourages him to return to England, and they all live happy ever after.

'The Magic Flute' is prettily written, and is headed with this motto from the Talmud:—"There was a flute in the Temple, preserved from the days of Moses; it was smooth, thin, and formed of a reed. At the command of the king it was overlaid with gold, which ruined its sweetness of tone until the gold was taken away." By this magic flute is signified the miller's boy Alan Wetherby, whose gift of painting cannot flourish in the rich home of his patron. This is the kernel of the story, but there is an outer plot; for Alan Wetherby is really Godfrey Fleming, kidnapped in the first chapter from his

mother's arms and only restored to her in the last chapter.

Edward Petch, the pride of the village, having worked himself up into the position of a successful lawyer, falls a victim to temptation and embezzles 1,000*l.* His lady love, guessing at his crime and his strait, secretly pays 1,000*l.* into his account at the bank; whereupon his difficulties vanish, and he is the pride of the village to the end,—the moral of which tale is a little obscure.

Capt. Jewell's wife enters upon the scene as a lovely and happy bride. Unluckily she gives way to jealousy of her mother-in-law, runs away from home, and hides herself in Bristol until she is thoroughly miserable and repentant, then she returns home. There are pretty sketches of Devon and Cornwall and the life of the country folk there.

In 'Bob Curtman's Wife' we have a homely and touching story of artisan life, while 'A Dresden Romance' gives us a picture of a German home.

'The One Army' is quite clear from the reproach of being over-sensational. It gives a description of the childhood and youth of a brother and sister: the former becomes a soldier and the latter a hospital nurse.

'A Good Copy' contains a selection of short stories. 'Sweet Violets' and 'The Two Violets,' though quite unlike each other, are to be commended to children.

Miss (?) Shipton's 'Bearing the Yoke' is decidedly above the average of Christmas books. Harry Newbold's mental struggles and final victory over temptation are finely told.

'Slyboots' is one of a delightful collection of farmyard chronicles. Slyboots is an engaging old fox, and his adventures in search of food are very amusing.

Mrs. Robert O'Reilly's 'Reed Farm,' another farmyard chronicle, deals with human beings.

Quite a different kind of book is 'Una: a Tale of the Lost Tribes.' It will suffice to say that the author's object is "to advocate the Identity of the Saxon race with the Lost Ten Tribes of Israel" in order to show that 'Una' appeals only to a very limited public. We think it very undesirable that such works should creep in among books for the young. If it were possible only to look at the ridiculous side of 'Una,' a good deal of amusement might be extracted from the following passage, written, we conclude, in all good faith:—"Recipe for a good Identity meeting.—Get the mayor of the town as chairman, a good clergyman of the Established Church as lecturer, a young Wesleyan minister to recite, a well-trained choir to perform anthems and choruses, and a converted Jew to sing a solo, while his wife plays the piano for him; and let the whole be preceded by a first-class tea gratis—no collection; and I dare predict there will be a large attendance at tea and afterwards a crowded audience of enthusiastic listeners."

'Sunnyland Stories' is a collection which will be popular with small children. The tale of Russet, the poor "little boy duck" who tried to perch like a chicken, is truly pathetic.

Nelly Grey, the heroine of 'Parted,' is a delicate little girl afflicted with nerves and fancies. Her efforts to overcome her nervous fears are truly praiseworthy, but become a little tiresome. 'The Top of the Ladder' is a pleasant series of Sunday talks with boys and girls.

Mrs. Herbert Martin's 'Guide, Philosopher, and Friend' is really a one-volume novel, and one very well worth reading. The guide, philosopher, and friend is Phillis Carr, charming and distinguished, but penniless, who consents to act as bear-leader to a rich mushroom family. The mushrooms are good, honest folk; in spite of being homely and unfashionable they are true gentlefolk, and they win upon us as we follow them in their timid siege of London. George Browning, the son of the house, a handsome, silent, and true-hearted young giant, inevitably falls in love with Phillis, and the course of his

love does not run smooth. The byplay is pretty, and the earnest, downright Dick Harrison, the hard-working East-end curate, who despoils Phillis of 600*l.* a year, is very amusing.

It is much to be regretted that Mrs. Molesworth has forsaken modern every-day life, which she touches with so delicate a hand, to enter, as she does in 'Christmas-Tree Land,' into a fantastic fairy world. Rollo and Maia are dear little children; everybody knows Mrs. Molesworth's children. But the mysterious cottage, which only the children can find, the fairy godmother and her godchildren, and the aerial voyages, sound to us like a very far-away and not pleasing echo of Hans Andersen.

Molly Carew is a self-conscious young lady who tells the story of her own life and adventures. The adventures are not striking, but such as they are they end happily.

'Lenore Annandale's Story' is more thrilling. Lenore begins by engaging herself to Terence Egremont (to whom she is indifferent) because she imagines that his brother Philip wishes for the match. In reality Philip is secretly attached to her and she to him; but they keep up a steady misunderstanding, only cleared up in the very last chapter. This naturally is the chief interest of the book. Lenore and Terence are both penniless, so Lenore goes as companion to an old lady in the remote north of Scotland. In the mean time Terence gets into debt and difficulties, and only extricates himself by marrying the daughter of a rich Jew. Lenore goes through many trials in Scotland, but finally returns home triumphantly as an heiress, and her happiness is soon complete.

But by far the most sensational book we have come across for some time is 'The Wreckers of Lavernock.' A witch, an obdurate father who is also a robber and a murderer, an equally obdurate grandfather, otherwise irreproachable, a band of smugglers and wreckers, a pair of luckless lovers, and other victims of the band, contend together throughout the book. It is almost needless to say that the weather is generally stormy. Darling, the young and lovely daughter of the wrecker captain, is fortunately able to counteract many of her father's deadly schemes with the help of the witch, who turns traitor to the band, and by means of a subterranean labyrinth. The captain grows worse and wicked as we go on: he wrecks the ship bearing his favourite son, he murders (unwittingly, indeed) that son in the surf, and he is proceeding to celebrate a mock marriage between Darling and one of his band (by the way, how did he get hold of the full canonicals in which he is robed?), when, luckily, his mind gives way, and "more sudden than the swoop of the eagle, swifter than the dash of the tiger on his prey, the madman sprang upon Ap Griffith. A flash of bright steel from beneath his white surplice, a death groan, and all was over!" Darling's lover naturally now appears, and the pair plunge into the labyrinth, which leads them into safety. With the exception of an explosion nothing much more thrilling happens, and Darling settles down into ordinary civilized life.

PHILOLOGICAL BOOKS.

English Dialect Words of the Eighteenth Century as shown in the Universal Etymological Dictionary of Nat. Bailey. Edited, with an Introduction, by William E. A. Axon. (English Dialect Society.)—Mr. Axon's selected reprint from Bailey will prove very useful to the student of English dialects. But in what sense are such words as *cess*, *kestrel*, *hayward*, *junk* (ship), *fagot*, *cocker*, *gudgeon*, a *rattle*, dialectical? A list of abbreviations should have been given. In many cases a brief statement of the reasons for including a word would have been useful.

A Glossary of Hampshire Words and Phrases. Compiled and edited by the Rev. Sir Will. H. Cope, Bart. (English Dialect Society.)—The compiler of this excellent specimen of the Society's

work has supplemented his own knowledge of the Hampshire dialects by using several earlier glossaries. Some terms are included of which the absence rather than the presence would constitute a dialectal idiosyncrasy, e. g., *aich-bone*, *muddle-headed*, *hanker* (after), *kex*. The phrase *to-year* = "this year," is by no means peculiar to Wessex. As these glossaries multiply, a comparison of them will make it possible to insert in English dictionaries many words which are national English, but are now regarded as "dialectal" because they are never or rarely used in literature.

THE helps to a scholarly knowledge of Spanish are so few that it is pleasant to hear that Señor R. J. Cuervo, a native of Bogota who resides in Paris, is bringing out a *Diccionario de Construcción y Régimen de la Lengua Castellana*, which has occupied his whole time for the last twelve years. Some sheets of the first volume—the work is to fill four—are before us, and are enough to show that the book will be one of great value. The author does not intend to produce a complete dictionary of the language, only of those words which are noteworthy in a philological point of view. The various senses of each word selected are carefully arranged in their natural order, and illustrated by copious quotations from the best authors. This is followed by remarks on the use of the word in the anteclassical period; a paragraph on its derivation is then given, and, if necessary, a remark or two on its orthography. The examples are exceedingly well chosen, and we are glad to see so many quotations drawn from authors like Alarcón, who are models of good Spanish, but are unfortunately neglected by the ordinary student. Criticism in detail is not possible till use has made the critic familiar with the work; yet a word may be said on one or two things that strike us. We do not like the classification of such a phrase as "eran tres hombres á uno" along with "á real por cabeza" and "á dos por ciento." All the examples given of "acosado" in the literal sense refer to the lower animals, while the word is used equally of men. We regret that no article is given to "accion," a word the meaning of which is not always clear. But these are very slight matters. The general impression made by the work is most satisfactory, and the industry and care shown by the author are beyond all praise. We are glad to see that he refers to the pages of the *Rivadaneira* classics. That edition is not all that it should be; still it is the best, and a common standard of reference is much to be desired. Señor Cuervo's treatment is so exhaustive that his work will to some extent serve the place of a commentary. For instance, under "á" (art. 6, b) we find a puzzling passage in the 'De Cosario á Cosario' of Lope explained. We trust Señor Cuervo may soon complete his book, which will undoubtedly bring about something like a revolution in the study of Spanish.

OUR LIBRARY TABLE.

If either the living M. Van Laun or the dead M. de La Bruyère is dissatisfied with the care and expense which Mr. Nimmo has apparently devoted to the equipping of *The Characters of Jean de La Bruyère*, translated by Henri Van Laun, all we can say is that there is a very unreasonable translator in this world or a very unreasonable author in the other. From the binding (in parchment and buckram, and not only comely, but, which is not invariably the case with publishers' bindings, solid) to the portraits and vignettes by which MM. Damman and Foulquier have ingeniously, if not always very relevantly, got out of the difficulty of illustrating a text like La Bruyère's, almost all the details of the book's production deserve praise. If an unfavourable criticism must be made, it is that the type, though perfectly clear and readable, is rather small for the size of the page. Our modern printers and publishers, emulous as they appear to be of their predecessors' triumphs, seem

rather slow in learning that the relation of the size of type and page is by no means arbitrary, and cannot be neglected without damage to the effect. The whole equipment of the book, however, is so handsome that a grumbler has been heard to express his dissatisfaction at its being "wasted on a mere translation." That, of course, is a matter of opinion; but the remark brings us appropriately enough to M. Van Laun's part in the work. It consists not merely in the translation, but in the supply of some introductory matter, biographical and critical, and of a sufficient body of notes. This work of the translator and editor is not exactly perfect. To call Desportes "an imitator of the Italian school of poetry" is questionably accurate and entirely inadequate, as it gives the presumably ignorant reader no notion of the fact that Desportes was one of the most eminent of the Pléiade school next to the Pléiade themselves. A note explaining an allusion to the choice of Paris is surely unnecessary for any probable reader of such a book. Quinault was not a musician, and had nothing to do with the music of 'Psyché,' which M. Van Laun attributes to him in collaboration with Lulli. He simply wrote that part of the libretto which was to be sung, while Corneille and Molière wrote the rest. We do not think that Voiture is "deservedly buried in oblivion," or buried there at all; and it is a little odd to call Racan's 'Bergeries' a "pastoral dialogue," seeing that it is regularly divided into acts and scenes. Oddest of all, however, is M. Van Laun's reference to Madame de Sévigné in a note on La Bruyère's description of wives who "seem to have annihilated or buried their husbands," and husbands who are not so much as mentioned in the world, and whose "only use is to be patterns of timid silence and implicit submission." This cap hardly fits Henri de Sévigné, who "loved everybody's wife and never loved any one so lovable as his own"; who was, at any rate for a time, Ninon's lover *en titre*, and the talk of Paris as such; and who was always drawing sword on some one or bastinadoing some one else. However, these little slips are not of much importance, nor are some others in the translation, such as "procuring places to people," and "good reason to repent of ever having married, or at least of envying those who are unmarried," where "of envying" should, of course, be *to envy*. On the whole the text is a very fair rendering of at least the matter of La Bruyère, and the notes afford all reasonable assistance towards the understanding of that matter.

THE main fault of *The Peruvians at Home* (Kegan Paul & Co.) is that several years have passed since Mr. G. Fitz-roy Cole was at home among the Peruvians. He visited Peru in 1873, some years, consequently, before the terrible struggle between Chili and Peru, which excited so much less attention in England than it merited. Still there is a good deal of information in Mr. Cole's book about the Peru of eleven years ago, and had he possessed more literary skill his volume might have been interesting.

THERE is a good deal of sense in some portions of *Self-Help for Women* (Hogg); but, after all, "A Woman of Business" tells her readers nothing that a woman of sense could not find out for herself. Some of the paragraphs read as if they were sarcasms. What is the use of the following? "The making of artificial flies for anglers, the tracing of plans for architects, law copying, the painting of Christmas and birthday cards, menus, the rearing of silkworms, are all home occupations requiring no capital to commence with, and very little skill." Selling choice breeds of poultry and dogs, even goats and cows, are means often adopted by country householders. Many superfluous articles of attire also may be disposed of by advertising; jewellery, furs, and even furniture and musical instruments being exchanged for eatables, such as new-laid eggs, home-fed bacon, fruit, &c."

Summer, edited by H. O. Blake from the

journal of Henry D. Thoreau (Fisher Unwin), the companion volume to the author's (and editor's) 'Early Spring in Massachusetts,' is as pleasant a book as can well be imagined. Thoreau wrote little or nothing that is uninteresting. He had always something to say, and he had a way of saying it which stamps him as a writer of mark, and places him in the very front rank of American men of letters. All the qualities which are distinguishable in his finished work are present in one or another degree of perfection in this anthology of summer. It is a book that should be equally interesting to the pure lover of nature and to the amateur (in the French sense of the word) of individuality.

THE little *Visitor's Guide to Orvieto*, by Mr. J. L. Bevir (Stanford), is quite unpretentious and will prove useful to the ordinary tourist. We are sorry to see the author approves of the abominable "restoration" which is robbing the cathedral of all its historic interest.

WE have on our table *Memorials of Eliza Fletcher*, edited by Rev. C. A. Salmond (Glasgow, Mackinlay), — *Cheshire Gleanings*, by W. E. A. Axon (Simpkin), — *Railway Adventures and Anecdotes*, by R. Pike (Hamilton), — *Holy Blue*, by A. de Florian (Field & Tuer), — *Gipsy Jan*, by N. Hellis (R.T.S.), — *The Sheet Anchor*, by M. Inman (J. Heywood), — *Dorothea Kirke*, by Annie Swan (Edinburgh, Oliphant & Co.), — *Cupid's Darts*, by J. B. S. (London Literary Society), — *Bacon and Shakespeare*, by W. H. Smith (Skeffington), — *From Grave to Gay*, by H. Cholmondeley-Pennell (Longmans), — *Poetry, its Origin, Nature, and History*, 2 vols., edited by F. A. Hoffmann (Thurgate), — *Poems*, by J. Sibree (Trübner), — *A Garland from the German Poets*, 2 vols., by J. C. Mangan (Dublin, Duffy), — *Allington, and other Poems*, by E. Brine (Simpkin), — *Thoughts and Characters, Selections from the Writings of the Author of 'The Schönberg-Cotta Family'*, by a Friend (S.P.C.K.), — *Terse Talk on Timely Topics*, by H. Varley (Nisbet), — *Creation and Grace*, by W. Lintner (Simpkin), — *Murby's Scripture Manuals: Judges (Murby), Bible Folk-Lore*, by the Author of 'Rabbi Jeshua' (Kegan Paul), — *The Promised Seed*, by the Rev. C. R. Ball (S.P.C.K.), — *A Free Church and a Free Ministry*, by W. Brimelow (Stock), — *The Mishna as illustrating the Gospels*, by W. H. Bennett (Bell), — *Kulturgeschichtliche Novellen*, by W. H. Riehl, edited by H. J. Wolstenholme (Cambridge, University Press), — *Dissertationes Selectæ in Historiam Ecclesiasticam*, Part IV., by B. Jungmann (Ratisbon, Pustet), — *Kulturgeschichte in ihrer natürlichen Entwicklung bis zur Gegenwart*, 2 vols., by F. von Hellwald (Asher), — and *La Grèce, Architecture Publique et Privée*, Part I., by O. Riemann (Paris, Rothschild). Among New Editions we have *John Oldcastle's Guide for Literary Beginners* (Field & Tuer), — *Chaucer's Canterbury Tales*, edited by F. Pitt-Taylor (Chapman & Hall), — *Trafalgar*, by B. P. Galdós, translated by Clara Bell (Trübner), — *The Right Sort*, by Mrs. E. Kennard (Chapman & Hall), — *The Civil Service English Grammar*, by W. V. Yates (Lockwood), — and *The Local Examination History*, by R. S. Pringle (J. Heywood).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Anderson's (Rev. W.) *The Unique Grandeur of the Bible*, 5/ Catechism (The) of John Hamilton, Archbishop of St. Andrews, 1552, edited by T. G. Law, 8vo. 12/6 cl.
Law's (Very Rev. H.) *Family Devotion, an Exposition of the Epistle to the Ephesians*, 1. ii. and iii., or. 8vo. 3/6 cl.

Fine Art.

Mollett's (J. W.) *Etched Examples of Paintings Old and New* super-roy. 4to. 31/8 cl.

History and Biography.

Austen (J.), *Letters of*, edited by Edward, Lord Brabourne, 2 vols. 8vo. 24/ cl.
Boys' and Girls' *Herodotus*, being Parts of the *History of Herodotus*, edited by J. B. White, 4to. 12/6 cl.
Boys' and Girls' *Plutarch*, being Parts of the *Lives of Plutarch*, edited by J. B. White, 4to. 12/6 cl.
Johnson (S.), *Life of*, by J. Boswell, Centenary Edition, Rogers's (Rev. C.) *Social Life in Scotland*, 2 vols. 8vo. 34/

Sharpe's (C. K.) Historical Account of the Belief in Witchcraft in Scotland, cr. 8vo. 4/6 cl.
Skottowe's (B. C.) Our Hovanerian Kings, a Short History of the Four Georges, 1714-1830, cr. 8vo. 7/6 cl.
Taylor (Rayard), Life and Letters of, edited by M. H. Taylor and H. E. Scudder, 2 vols. cr. 8vo. 18/ roxburgh.

Geography and Travel.

Ballantine's (Mr. Sergeant) The Old World and the New, 14/ Carey-Hobson's (Mrs.) At Home in the Transvaal, 2 vols. 21/ Hisey's (J. J.) An Old-fashioned Journey through England and Wales, 8vo. 14/ cl.
Wilde's (Lady) Driftwood from Scandinavia, cr. 8vo. 9/ cl.

Science.

Swamy's (H. R.) Handbook of Diseases of the Eye, illus., 10/6

General Literature.

Armies of the Native States of India, reprinted by permission from the Times, cr. 8vo. 4/ cl.
Bethune's (A. and J.) Tales of the Scottish Peasantry, 3/6 cl.
Bradley's (J. W.) After Years, 12mo. 2/ cl.
Bradshaw's (L.) The Wedding-Day Book, 3/6 cl.
Clarke's (F. L.) Golden Friendship, Sketches of the Lives and Characters of True and Sincere Friends, cr. 8vo. 3/6 cl.
Clarke's (Mrs. C. M.) Polly's Petition, cr. 8vo. 2/ cl.
Cowen's (J.) Tales of Revolution and of Patriotism, 3/6 cl.
Fenn's (G. M.) The Rosery Folk, 2 vols. cr. 8vo. 12/ cl.
King's (E. T.) Daily Texts for the Little Ones, cr. 8vo. 2/ cl.
Leslie's (E.) At the Sign of the Blue Boar, 3/6 cl.
Oliphant's (Mrs.) The Wizard's Son, new edition, cr. 8vo. 6/ Rowell's (M. C.) Number Nip, or the Spirit of the Great Mountain, cr. 8vo. 2/6 cl.
Stephens's (C. A.) The Adventures of Six Young Men in the Wilds of Maine and Canada, illustrated, 5/ cl.
Sunbeam (The) of the Factory, and other Tales, 2/6 cl.
Waverley Novels, Roxburgh Edition, Vols. 9 and 10: Old Mortality, Vols. 1 and 2, 12mo. 3/ cl.
Williamson's (L.) Old Highways in China, cr. 8vo. 5/ cl.

FOREIGN.

Theology.

Brugsch (H.) Religion der Alten Aegypter, 6m.
Mally (A.) Das Leben d. heil. Fulgentius aus dem Lat., 1m. 40.
Ritschl (A.) Geschichte d. Pietismus, Vol. 2, Part 1, 9m. 50.

Fine Art.

Kekulé (R.) Die Antiken Terracotten v. Sicilien, Vol. 2, 75m.
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History and Biography.

Desnoiresterres (G.) La Comédie Satirique au XVIII. Siècle, 4fr. 50.
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Heigel (K. T.) Quellen zur Neueren Geschichte Bayerns, 10m.
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Voss (W.) Republik u. Königthum im Alten Germanien, 1m. 80.

Travel.

Montégut (E.) Les Pays-Bas, 4fr.

Philology.

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Grundmann (H. R.) Quid in Elocutione Arriani Herodoti Debeatur, 3m.
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Perles (J.) Geschichte der Hebräischen u. Aramäischen Studien, 6m.
Shorey (F.) Platonis Idearum Doctrina, 1m. 40.
Terenti Comediarum, C. Delatko, 1m. 20.
Winkler (H.) Uralaltaische Völker u. Sprachen, 8m.

General Literature.

Bentzon (Th.) Tony, 3fr. 50.
Meyer (O. F.) Die Hochzeit d. Mönchs, Novelle, 3m.
Scheffel (J. V. v.) Hugideo, 2m.
Waldmüller (R.) Darja, Roman, 2 vols. 8m.

AMERICAN PAYMENTS TO ENGLISH AUTHORS.

PERHAPS the following facts may have an interest for English authors whose works are occasionally reprinted in America without their leave and without compensation. The other day I received a letter from a firm of Boston publishers asking me if I would ascertain the address of a certain English author whose books are published anonymously, because, wrote they, "we want to pay her something." Being naturally solicitous that this message of conciliation and justice should reach the author as speedily as possible, I enclosed a stamped unaddressed letter to him (or her) in a letter to his (or her) London publisher. I waited some little time for a reply, and not receiving any acknowledgment one way or the other, I wrote again to the London publisher. I said that I had ventured to trouble him with my former letter, which had reference to the payment of some money, because, at the moment, I knew of no better way of reaching the author, and that if my letter had not been forwarded, I might consider the propriety of publishing an advertisement in the *Athenæum*. This elicited a reply, saying, "The author is at present abroad, and will no doubt send an answer to your note if he considers one

necessary; but having many similar ones [the italics are mine] from other people, he may not feel called upon to do so."

This last paragraph is so rich that I ask permission to submit it to your consideration. It appears to be a fact that there is at least one English author in existence who can boast receiving "many" letters having reference to the payment of American copyright money, and who can afford to ignore them. It is hardly of much interest to your readers to know that, though acting as "literary agent" in England for the Boston firm in question, I am no more answerable for what English books they publish than the man in the moon. I am as earnest an advocate of international copyright as their honesty in this case leads me to hope they are; and whenever the opportunity has served during the past twelve years, I have done my utmost with them and others in America to insist on the right of the English author to a fair measure of compensation. Perhaps, after all, the London publisher may have misjudged his client. I shall rest in hope. CHARLES EYRE PASCOE.

CARLYLE'S RELATIONS WITH EMERSON.

Inglewood, Bowdon, Cheshire, Oct. 30, 1884.

THE readers of the last two volumes of Mr. Froude's life of Carlyle, just published, will have noticed that mention is made of moneys sent by Emerson to Carlyle during the earlier years of his residence in London. These remittances were the profits arising from arrangements which Emerson, in his friendly zeal, had made with American publishers regarding reprints of Carlyle's early works as well as sales of imported copies. This timely help was of the greatest importance to Carlyle, for it came at a time when he was making little or nothing by his pen—that hard time between the publication of 'Sartor Resartus' and the year after the appearance of 'The French Revolution,' when the frugal scholar and his lean wife—in spite of their thrift and rigid economies—were frequently within measurable distance of want. "It is now some three-and-twenty months since I have earned one penny by the craft of literature. Be this recorded as a fact and document for the literary history of this time. I have been ready to work, I am abler than ever to work, know no fault I have committed; and yet so it stands.....When want is approaching, one must have done with whims."

It is to be regretted that Mr. Froude has not given more particulars regarding this friendly service of Emerson and Carlyle's grateful acknowledgment of it. I presume that the demands on his space reluctantly compelled him to confine himself to the bare mention of the facts. The 'Carlyle-Emerson Correspondence,' published last year, edited by Prof. Norton of Harvard University, gives a curious and most interesting insight into Emerson's friendly doings—his shrewd dealings with the publishers; his plans to defeat the "piratical" reprints; the carefully pondered account-sales, which often sorely puzzled him; the arrival of the remittances in England, and the other details of this kindly helpful business, which within a few years was the means of bringing in seven or eight hundred pounds to keep the Chelsea pot boiling. In justice to Carlyle here are a few sentences from sundry letters in acknowledgment of what had been done in his behalf—a service which, although willingly and lovingly undertaken, must have been singularly repulsive to a man like Emerson:—

"It will be a very brave day when cash actually reaches me, no matter what the number of the coins, whether seven or seven hundred, out of Yankee-land; and strange enough, what is not unlikely, if it be the first cash I realize for that piece of work ['The French Revolution']—Angle-land continuing still insolvent to me.....A reflection I cannot but make is that at bottom this money was all yours; not a penny of it belonged to me by any law except that of helpful Friendship.....I am for the present no longer poor; but have a reasonable prospect of

existing.....Let me feel joyfully, with thanks to Heaven and America, that I do receive such a sum in the shape of wages, by decidedly the noblest method in which wages could come to a man. Without friendship, without Ralph Waldo Emerson, there would have been no sixpence of that money. Thanks and again thanks. This earth is not an unmingled ball of mud after all. Sunbeams visit it," &c.

Little is said by Mr. Froude in these volumes about the cordial and affectionate relations between these two men, and of their remarkable correspondence, extending over a period of nearly forty years—a correspondence in which every line is loaded with meaning, in which every word has a value and a fitness. Each addresses the other with the feeling that no word will be lost—that every thought expressed will go straight from heart to heart. In an earlier volume Mr. Froude gives an account of their memorable first meeting at Craigenputtock in 1833, described by Emerson in his 'English Traits,' and says that the acquaintance then begun ripened into a deep friendship, which during the rest of their lives "remained unclouded in spite of wide divergencies of opinion." But without reference to the letters of Carlyle it is impossible to realize the value he set upon Emerson's friendship and correspondence, which he regarded as one of the blessings of his life, and a comfort to him often in his deepest dejections. No extracts from these letters are given in Mr. Froude's volumes, but the student of Carlyle's life and character must go to the correspondence I have referred to if he wishes to know anything of the love and admiration which they entertained for each other. A few extracts from Carlyle's letters will show the value he placed on this friendship:—

"To Ralph Waldo Emerson be thanks always, and a sure place in the sanctuary of the mind. Long shall we remember that autumn Sunday that landed him (out of Infinite Space) on the Craigenputtock wilderness, not to leave us as he found us."

"Though I see well enough what a great deep cleft divides us in our ways of practically looking at the world, I see also (as probably you do yourself) where the rock-strata, miles deep, unite again, and the two poor souls are as one.....Has not the man Emerson, from old years, been a Human Friend to me? Can I ever forget, or think otherwise than lovingly of the man Emerson? No more of this. Write to me in your first good hour; and say that there is still a brother-soul left to me alive in this world, and a kind thought surviving far over the sea."

"I may well say you are a blessing to me on this earth; no letter comes from you with other than good tidings—or can come while you live there to love me."

"You were like an angel to me, and absorbed in the beautifullest manner all thunder clouds into the depths of your immeasurable ether; and it is indubitable I love you very well, and have long done and mean to do.....To me, at any rate, I may say, it is a great want [the absence of letters], and adds perceptibly to the sternness of these years; deep as is my dissent from your Gymnosophist view of heaven and earth, I find an agreement that swallows up all conceivable dissents."

"On the whole I am infinitely solitary; but not more heavily-laden than I have all along been.....For the rest, I say always, I cannot part with you, however it go; and so, in brief, you must get into the way of holding yourself, as formerly, to a kind of dialogue with me; and speak, on paper, since not otherwise, the oftenest you can. Let that be a point settled."

"I never doubted your fidelity of heart; your genial, deep, and friendly recognition of my bits of merits, and my bits of sufferings, difficulties, and obstructions; your forgiveness of my faults.....I have not many voices to commune with in the world. In fact, I have properly no voice at all; and yours, I have often said, was the unique among my fellow-creatures, from which came full response and discourse of reason."

"You know not in the least, nor can be made to understand at all, how indispensable your letters are to me—how you are, and have for a long time been, the one of all the sons of Adam who, I felt, completely understood what I was saying, and answered with a truly human voice—inexpressibly consolatory to a poor man in his lonesome pilgrimage towards the evening of the day!"

"In my lonely thoughts you are never long absent. My friend Emerson, alone out of all voices out of America, has sphere-music in him for me—alone of them all hitherto; and is a prophecy and sure

day-spring in the East; immeasurably cheering to me."

"I do not know another man in all the world to whom I can speak with clear hope of getting adequate response from him."

"Hold open still the hospitable door for me. Truly Concord, which I have sought on the map, seems worthy of its name; no dissonance comes to me from that side; but grief itself has acquired a harmony; in joy or grief a voice says to me, Be bold! there is one that loves thee; in thy loneliness, in thy darkness, see how a hospitable candle shines from far over the seas, how a friendly heart watches. It is very good and precious for me."

"Ah me! I feel as if in the wide world there were still but this one voice that responded intelligently to my own; as if the rest were all hearsays, melodious or unmelodious echoes; as if this alone were true and alive. My blessing on you, good Ralph Waldo!"

Much was written on both sides about the long-expected, fondly-cherished, long-promised, but never accomplished visit of Carlyle and his wife to Concord. Year after year the invitation was renewed, and then it was finally abandoned. Emerson sends his friend details of his own family life, of his neighbourly surroundings, visits of remarkable persons, ordinary pursuits and occupations, domestic recreations, records of feeling uppermost at the time of writing—even details of the best method of cooking Indian corn flour, and "whether, when you come to Concord, you would like your fire to be made of anthracite coal or wooden logs." One example let me give of the cordiality of these invitations:—

"I fear Nature has not inlaid fat earth enough into your texture to keep the ethereal blade from withering it through. I write to implore you to be careful of your health. You are the property of all whom you rejoice in heart and soul, and you must not deal with your body as your own. O my friend, if you would come here and let me nurse you and pasture you in my nook of this long continent, I will thank God and you therefor morning and evening, and doubt not to give you, in a quarter of a year, sound eyes, round cheeks, and joyful spirits. Come and make a home with me, and let us make a truth that is better than dreams. From this country tent of mine you shall sally forth as God shall invite you, and lecture in the great cities. Wife, mother, and sister shall nurse thy wife meanwhile, and you shall bring your laurels home so fast that she shall not sigh for old England. Eyes here do sparkle at the very thought. My little Muskeget river will leap out of its banks. In very soothing love, my friend, I shall look for you in August. You shall be as cynical, as headstrong, and as capricious as you can be."

To this Carlyle replies:—

"I have not forgotten Concord or the West; no, it lies always beautiful in the blue of the horizon, afar off yet attainable; it is a great possession to me, should it even never be attained."

I could quote many more passages written in a similar strain, but those I have given will suffice. Let me say in conclusion that the correspondence from which the above sentences are culled is one of unique and peculiar interest. It is certain to take a permanent place in the records of literary friendship. Their unfailing sincerity and frankness of speech, and the absence of the merely literary or philosophic tone, constitute the special charm of these letters. It is this which gives them a higher value than the Goethe-Schiller correspondence, with which alone they can be compared.

ALEXANDER IRELAND.

THE DISCOVERIES AT BEHISTUN AND NINEVEH.

21, Charles Street, Berkeley Square.

PROF. MAX MÜLLER having, in one of his recent 'Biographical Essays' (on Julius Mohl), adopted towards Sir H. Layard and myself a disparaging, almost an offensive tone, I feel constrained to say a few words on my own behalf, leaving Sir H. Layard, who is, I believe, at Florence, to reply as he may see fit. Prof. Müller insinuates that we are both "bedecked with feathers not our own," Sir H. Layard being credited in popular estimation with the discovery of the Nineveh bulls, while I am supposed to be the first decipherer of the cuneiform inscriptions, both of which state-

ments, he says, "are utterly and entirely wrong." Now, for my own part, I take leave to say that though I worked independently, and with some success, in my early attempts to decipher the Persian cuneiform inscriptions (from 1835 to 1839), still I never pretended to claim priority of discovery over Grotefend, Burnouf, and Lassen. On the contrary, appended to the first memoir which I drew up on the subject, I gave a comparative table of the alphabets adopted by the different cuneiform scholars, with the respective dates of discovery attached, showing that Burnouf and Lassen in their original schemes of 1836 had determined the values of about half the alphabet—twenty characters out of thirty-nine—with approximate accuracy, and that further improvement had been coincident with the progress of inquiry. As I was in pretty active correspondence with Burnouf and Lassen from 1837 to 1839 on the values of the cuneiform characters, it is impossible to say by whom each individual letter became identified; but to pretend, as Prof. Müller does, that I contributed no more than a solitary value *m* to the general result is a gross misrepresentation. I believe that I may fairly assume the paternity, either directly or indirectly, of at least ten characters; and I must further reassert my claim to have discovered the law that in the Persian cuneiform alphabet the consonants were represented by different characters according to their combination with the vowels, as explained in my supplementary note sent from Baghdad on August 25th, 1846 (see *Journal of Royal Asiatic Society*, vol. xi. p. 175), and notwithstanding that Prof. Müller assigns this most important emendation, which for the first time introduced order and system into the alphabet, to Dr. Hincks and M. Oppert.

If Prof. Müller had been disposed to state the case fairly, he would have shown that my claim to what he pleasantly terms "feathers" did not rest on the identification, either earlier or later, of the letters of the Persian alphabet, but on perfectly distinct grounds, namely, on the fact that I had been the first, as stated in my memoir of 1839, "to present to the world a literal and correct grammatical translation of several hundred lines of Persian cuneiform writing, a memorial of the time of Darius Hystaspes"; and secondly, that at a subsequent date I had broken the crust of Babylonian decipherment by supplying the means of comparing the different versions of this famous record, so as to establish the value of some two hundred Babylonian characters, and thus to lead to the interpretation of the independent inscriptions of Nineveh. It is true that Prof. Müller alludes to the important aid furnished to decipherment by the Behistun key; but it is made a subject of reproach rather than of congratulation. I am spoken of as the "fortunate possessor" of this key, as if it had dropped into my hands from the clouds, and am assailed with bitter complaints that I did not at once share my good fortune with the scientific public of Europe. I hope, therefore, I may be allowed in a few brief words to give the secret history of this so-called wonderful find, and to explain why I felt justified in maintaining a certain reserve in publishing the results to the world.

During my service as a military officer in Persia, from 1833 to 1839, my visits to the rock of Behistun were few and hurried. On these occasions I worked hard, but the difficulties were so great that I had only succeeded in copying one-half of the Persian text of the inscription (the Median and Babylonian texts being entirely untouched) when I was compelled to leave the country in order to take part in the first Afghan war. At the close of that war in 1843 I was offered, as a reward for my services, the highest political employment and an assured career in India; but I had not forgotten Behistun. It had become the ambition of my life to carry on my cuneiform researches, and especially to work out the Babylonian puzzle; and accordingly, to the

astonishment of my friends, I deliberately declined the brilliant prospect opened out to me in India, and elected to return to what was called "exile" at Baghdad, where for twelve weary years—broken by only one brief visit to England—I resided, in an exhausting climate, cut off from all society, sparingly supplied with the comforts of civilization, and, in fact, doing penance in order to attain a great literary object. During this period of probation, on two occasions—in 1844 and 1847—I again visited the rock of Behistun, riding 1,000 miles for the purpose and disbursing above 1,000*l.* from my own funds for the expenses of the expeditions. I will not say much as to the danger or difficulty of ascending the rock and reaching the upper part of the sculptures, which are some 500 ft. above the plain. I did not think much at the time of the risk to life and limb, but it must be remembered that Messrs. Coste and Flandin, having been deputed to the spot by the French Government with express instructions to copy the inscriptions, returned *re infectis*, declaring the sculptures to be absolutely inaccessible; and I may further add that although there is still something to be copied and much to be verified, I have never heard but of one traveller accomplishing the ascent since the period of my last visit.

Under these circumstances I felt, and still feel, that I was fully justified in considering the Behistun inscription to be the legitimate reward of the sacrifices I had made and the labour and expense I had undergone in order to obtain a complete copy of the record; and further, that I should have been wanting in a due regard to the interests of English scholarship if, as recommended by Prof. Müller, I had at once and unreservedly placed my materials in the hands of the stay-at-home savants of France and Germany, to be manufactured into what the Professor calls "feathers" on their own account. And, after all, there was really no unreasonable delay in the publication. A *précis* of all the historical and geographical discoveries which had resulted from my early labours at Behistun during 1836 and 1837, and which had been duly communicated in 1838 and 1839 to the Royal Asiatic Society of London, appeared in the *Athenæum* for January, 1840, the original letters being now in my possession; and later on, when I had returned to Baghdad after the Afghan war, and was able to revisit Behistun, better provided with means for copying the inscriptions, I forwarded to London as rapidly as possible the proceeds of each expedition. It thus happened that having in 1844, for the first time, obtained a complete copy of the Persian text of the record, during the two following years, i.e., in 1845 and 1846, I sent home in batches the various portions of my memoir on the subject, extending to about five hundred pages; and again, having in 1847, for the first time, obtained a copy of the Babylonian text of the inscription (I had previously merely copied the detached epigraphs of this version), during the following year I completed my scheme of a Babylonian alphabet and brought the papers with me to England in 1849, where, it may be remembered, I first utilized the key by reading to the Royal Asiatic Society in January, 1850, a tentative translation of the Assyrian inscription on the famous black obelisk from Nimrud. For any delay which may have occurred in publishing the inscriptions after their arrival in London I am not responsible. There were difficulties, no doubt, to be overcome in regard to type and printing, but the delay was certainly not excessive.

And now before closing I venture to point out a few errors, both of commission and omission, in Prof. Müller's synopsis of cuneiform discovery, which he may perhaps think fit to correct in a second edition of his 'Biographical Essays': (1) M. Burnouf, whom the Professor describes as a most successful pioneer in working out cuneiform geography, was nevertheless unable to identify more than ten names in the Persepolitan list of the

twenty-four satrapies of Darius; (2) M. St. Martin and Prof. Rask furnished at least as important aid to the decipherment of the Persian alphabet as Messrs. Beer and Jaquet, yet their names are never mentioned in the Professor's list of early "collaborateurs"; (3) he has confounded the names and labours of Mr. Loftus and Mr. John Tayler, H.B.M.'s consul at Bassorah, assigning to the former many of the discoveries in Lower Chaldea which were in reality due to the latter; and (4) he is mistaken in supposing that Prof. Westergaard was sent out by the Danish Government to copy cuneiform inscriptions in Persia. His mission was to collect Zend and Pehlevi MSS. in India, and he merely passed by Persepolis, where, however, he made good use of his time on his return journey to Europe. But the most remarkable blot in Prof. Müller's account of the discovery of Nineveh, which he would mainly ascribe to M. Botta, is his entire omission of all reference to the previous labours of Mr. Rich, the former Resident at Baghdad. This gentleman, so well known for his memoir on Babylon, had visited Mosul on three different occasions prior to 1820, and had, with more or less care, examined the neighbouring ruins of Nineveh; but in this latter year he undertook an elaborate survey of the site, which he described in fifty pages of letterpress, and illustrated with plates and plans of the utmost accuracy and great minuteness of detail ('Residence in Kurdistan and on the Site of Ancient Nineveh,' London, 1836, vol. ii. ch. xiii. and xiv.). Mr. Rich brought away with him specimens of the sculptures and inscribed slabs and bricks, some of which are now in the British Museum, and he determinately identified the site; but he had no means of excavating the mounds of Koyunjik and Nebi-Yunus. The soil of Nineveh, with its vast accumulation of historic records, remained unbroken for a further period of twenty-five years, when at length it yielded to the enterprise and energy of Layard, M. Botta having in the mean time exhumed the single palace of a single king in the neighbourhood, which, indeed, furnished us with a most interesting monument of Assyrian art, but did not, except in a very small degree, help to solve any of those problems that had arisen through the cuneiform inscriptions for the consideration of scholars, and that are still in many cases unexplained to the present day.

H. C. RAWLINSON.

The following statement comes from the pen of Sir H. Layard:—

"I went to Mosul in the early spring of 1840, and visited the ruins which were then supposed to mark the site of Nineveh. Even then the idea of excavating occurred to me. After spending nearly two years in the Bakhtiyari Mountains, with the object of discovering Assyrian remains and cuneiform inscriptions, I returned to Mosul in 1842. Botta had then just arrived there as French consul. I urged him to excavate, and visited with him the mounds on the banks of the Tigris. I especially urged him to try that of Nimroud. I had not the means to engage in excavations; but I had endeavoured through Mr. Hector, an English merchant established at Baghdad, and through Mr. Sterling, his correspondent in England, to obtain money for doing so. Botta did not carry on excavations either at Kouyunjik or Nimroud, but was fortunate enough to discover the ruins of an Assyrian palace at Khorsabad. He was in constant communication with me (I have his letters still), announced his discoveries to me, and allowed me to see his drawings and the copies of the inscriptions he had discovered on their way through Constantinople to Paris. He was not then aware of the nature of the remains he had unearthed, but was disposed to believe that they were of the Sassanian period. I first drew public attention to them in some letters to the *Malta Times*, which were republished in many European newspapers. In my first work it will be seen that I attribute to Botta the honour of having discovered the first Assyrian monument.

"Botta did not excavate in the mound of Kouyunjik, which is now generally recognized as marking the true site of Nineveh, and in which I discovered the ruins of the palace of Sennacherib. So, strictly speaking, it may be said that I discovered Nineveh.

"I was constantly endeavouring whilst at Constantinople to obtain means for excavating amongst the Assyrian ruins, and especially at Nimroud; but it was only when Lord Stratford de Redcliffe agreed to bear part of the expense that I was able to do so. "This is the simple truth."

Literary Gossip.

THE memoirs of the late Rector of Lincoln are now in the hands of the printers. As has been stated, these memoirs come down to 1860, beginning with the writer's early boyhood. Mrs. Pattison, who edits the volume by her husband's desire, has considered it proper that some passages should be omitted, but she has been careful to mark every omission. One of the most striking parts is the conclusion, a species of *apologia* for his life, thrown into the form of aphorisms, which Mr. Pattison dictated not very long before his death. It is full of fire and energy.

MR. WALTER H. PATER, Fellow of Brasenose College, Oxford, has in the press a new work, of which we made mention some time ago, entitled 'Marius the Epicurean: his Sensations and Ideas,' which will be published early next year by Messrs. Macmillan & Co. The same publishers announce for early appearance a poem entitled 'Melchior,' by Mr. W. G. Wills, the well-known dramatist.

THE volume in the possession of the proprietors of the *Daily News* containing entries made whilst Dickens was editor of that journal is, we understand, of rather too technical a character to have much interest for the general public, excepting a few passages. We were in error last week in supposing the existence of such a volume to be known to the editors of Dickens's correspondence. We may further add that Mr. Dudley Costello, who made the entries in the volume in question, was foreign editor, Mr. Wills being sub-editor.

A MEMORIAL volume of sermons by the Rev. John Service, whose death in the spring of this year was felt as a serious loss to the Scottish Church, will be published immediately by Messrs. Macmillan & Co., with a portrait and prefatory memoir. It will be remembered that his former volume, 'Salvation Here and Hereafter,' published in 1875, made no little impression in England as well as Scotland by its liberality of view and vigour of expression. The sermons now to be published have been selected by his friends with a view to representing the nature and character of his teaching in Glasgow. Its key-note lies in the conviction that in the character of Christ is to be found the highest expression of religion.

MR. J. H. A. MACDONALD, Q.C., of Edinburgh, who, under a transparent pseudonym, is not unknown as a writer in a lighter vein, is said to be preparing a work on 'Infantry Attack.'

DR. HATCH, the newly appointed Reader in Ecclesiastical History at Oxford, will contribute a long article on St. Paul to the next volume of the 'Encyclopædia Britannica.' Dr. Hatch's Grinfield Lectures, which we mentioned some weeks ago, will not be ready until after Christmas.

MESSRS. MACMILLAN & Co. will publish immediately a volume of 'Daily Thoughts,' selected from the writings of Charles Kings-

ley by his wife, who dedicates it "not to the general public—who might think it superfluous—but to those, and they are many, who feel the blessing of his influence on their daily life and thoughts." The selections are made from MS. note-books, sermons, and private letters, as well as from the published works.

LADY FLORENCE DIXIE's new book, 'Waits and Strays; or, the Pilgrimage of a Bohemian Abroad,' written when a child, between 1870 and 1871, will be published immediately by Messrs. Griffith, Farran & Co. It will be dedicated to the Empress Eugénie.

THE Hon. Roden Noel's new volume of poems will be entitled 'Songs of the Heights and Depths,' and will be issued by Mr. Elliot Stock.

MESSRS. TRÜBNER & Co. will shortly publish, under the title of 'Mark Rutherford's Deliverance,' a continuation of 'Mark Rutherford's Autobiography,' published by them three years ago.

ON Saturday last died Mr. J. J. Miles, the head of the firm of Hamilton, Adams & Co., at the age of seventy-three, having been in business for more than half a century. The news will be received with great regret, not only among his friends in the publishing trade, but also by the many who experienced his kindness. He was a past master of the Stationers' Company and a warm supporter of the trade charities. He was buried at Highgate Cemetery on Thursday, all the houses in the Row putting up their shutters as a mark of respect on the day of the funeral.

A SELECTION from the works of Jeremy Taylor, with an introduction by Archdeacon Farrar, is about to be published by Messrs. Marcus Ward & Co.

ON Saturday next will appear the first number of a new paper devoted to the interests of publishers, entitled *The Publisher and Booksellers' Journal: a Weekly Record of the Book Trade*. Messrs. Wyman & Son will be the publishers, and the price will be twopence.

MR. T. FISHER UNWIN will publish almost immediately a volume on Dickens from the pen of Mr. George Dolby. It tells the story of the final reading tours in Great Britain and America.

MRS. AUGUSTA WEBSTER, forsaking for a while the sphere of poetry, is about to publish a prose "romance in history," entitled 'Daffodil and the Croëaxicans,' being the adventures of a little girl who falls into the water, and, instead of being drowned, finds herself in the kingdom of the frogs. It will be issued immediately by Messrs. Macmillan & Co.

MISS ALICE O'HANLON, author of 'Horace Maclean,' will contribute to *Cassell's Magazine* a serial story illustrative of various phases of American character, the scenes, however, being laid chiefly in England.

MESSRS. GRIFFITH & FARRAN will publish immediately a novelty in birthday books. It is entitled the 'Australasian Birthday Book,' and as the title indicates, the compiler, Miss Myra Marbron, has relied entirely on Australasian authors for her extracts.

A SUBJECT of considerable popular interest has been proposed by the Scottish Institute

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Bankers for a prize essay. It is 'The One-Pound Note: its History, Place, and Power in Scotland, and its Adaptability for England.'

The annual meeting of the Record Society was held in Manchester on Tuesday last, under the presidency of Mr. Chancellor Christie, who expressed regret that the Society did not consist of so many members as could be wished. In allusion to the library of the Chetham Hospital (in which building the meeting was held), Mr. Howorth stated that efforts were being made to extend the value of the collection in its antiquarian and archaeological features.

The death of Dr. Friedrich Kapp, which occurred at Berlin on the 27th ult., has caused sorrow to a wide circle of friends in England and America as well as in his own country. Though always too much involved in political affairs to produce many books, Dr. Kapp was a clever writer. During his residence in America he wrote a useful book on 'German Emigration,' and on his return to his native land he wrote a book entitled 'Ueber und aus Amerika,' which was marred by passages which his later visit to the United States caused him to regret. About ten years ago, when he was yet under sixty, Dr. Kapp undertook a work of much importance, namely, a 'History of the Book Trade.' It was during a visit to Antwerp to inspect the literary treasures of the Musée Plantin that an old ailment recurred, and Dr. Kapp never rallied. The work on which he had so long been engaged was brought near to completion, and will probably be published.

MR. ELLIOT STOCK announces a translation of the New Testament, in which modern English phrases equivalent to the language of the Authorized Version are used throughout. The translation has been made by Mr. Farrar Fenton.

A CORRESPONDENT writes:—
"The ingenuity of Carlyle's biographer in making mountains out of molehills must frequently have struck those acquainted with the subjects of his recent memoirs, but one example appears to me peculiarly droll. He relates, in an almost tragical way, that Carlyle once urged his wife to 'shut her mouth,' suggesting that she would so be in a more compact frame of mind, Mrs. Carlyle being at the time unable to close her mouth by reason of the suffering she was trying to conceal. Now this story, which in his biographer's hands bears so heavily against Carlyle's tact and tenderness, was told me by Mrs. Carlyle, in her husband's presence, with good-humoured laughter. It appeared that Carlyle had been reading George Catlin's brochure 'Shut your Mouth,' which appealed profoundly to the vociferous apostle of the Silences. In that work Catlin relates that the American Indians told him that they escaped many ailments of the white men by keeping their mouths shut, and it had suddenly occurred to Carlyle that his suffering wife might profit by this aboriginal prescription."

MR. E. T. DALZELL, who has just died at Mississippi city, accompanied Lord Walseley during the Zulu war, and was also in the war between Chili and Peru as a correspondent of the *Times*. During the last two years, since his return to the United States, he has been on the editorial staff of one of the Chicago papers.

PROF. RIEU retains the Persian class at University College, Gower Street, but he has transferred his class of Arabic to Mr. Salmoné, the newly appointed Lecturer in

Arabic at the College. Mr. Salmoné was educated at the College of Beyrout.

THE death is announced from Bucharest of M. Ubicini, whose work on 'The Christian Populations of Turkey' has been frequently quoted in books dealing with South-Eastern Europe. M. Ubicini resided during the greater portion of his life in Roumania, where he formed his well-known collection of popular songs and ballads.

It is in contemplation to hold an International Exhibition in Edinburgh, to include works illustrating art and industry from all quarters, during the summer of 1886.

UNDER the auspices of M. Victor Hugo it has been proposed to erect a monument in honour of the memory of Gustave Flaubert. Some readers will not be surprised to hear that the efforts in support of this proposition, although maintained during several weeks, have secured not more than 8,000 francs. Theatrical representations are proposed to add to the fund. The plan of a monument to "la gloire de Jean Jacques Rousseau," in the street which bears his name in Paris—a thoroughfare much augmented in dignity and size by reconstructions attending the erection of the new Post Office—has found great favour with the city, various conseils-généraux, and communes, which have voted funds for the work. A monument is to be erected to the memory of Victor Massé.

MESSRS. WARD & DOWNY will publish next month 'Leaves from the Life of a Special Correspondent,' by Mr. John Augustus O'Shea.

WE greatly regret to hear, just as we are going to press, the news of the death of Mr. Fawcett at his house in Cambridge.

SCIENCE

CHRISTMAS BOOKS.

The Honey Bee: its Nature, Homes, and Products. By W. H. Harris, B.A., B.Sc. (Religious Tract Society.)—This is a pretty volume, and its contents are attractive. Much of the information is not new, but it is given in a pleasant style, and cannot be said to suffer from being repeated. The author might have shown deeper scientific knowledge without detriment to the essentially popular character of the writing, but on the whole he succeeds in making clear the wonders of the lives and habits of bees to a praiseworthy extent. And wonders enough there are, from the moment when the wax-worker commences the building of the curious "comb," the cells of which are then filled by the honey-gatherers and queen with honey and eggs, to the period when the surplus population take their flight and emigrate to colonize a new spot. Mr. Harris is evidently a practical man, and knows how to write clearly and pleasantly about his pets, the habits of which he seems quite familiar with; but we cannot admire his attempts to teach philosophy by the light of bee-keeping, and we fail to see how the theory of evolution is at fault in the matter of bees. We should rather regard the extraordinary division of labour manifested by a bee community as affording particularly good evidence in support of it; and if the struggle for existence and the survival of the fittest are not exemplified in the cases of bee battles, and the success of one party at the expense of a vanquished one, it seems difficult to find evidence at all. The author of 'The Honey Bee' is not of this way of thinking, however, and prefers to interpret matters in other language, adding a short homily here and there. Apart from these matters there is much pleasant and instructive

reading in the book, and the chapters on hives and practical bee-keeping are full of useful hints. The slight historic sketch at the beginning does not improve the work, and the chapters on the "passions and emotions" and the "intellect and instinct" of bees show signs of weakness not visible in the more practical parts. Nevertheless, though these chapters might have been more thorough, they show a considerable amount of reflection, and it is plain that the writer has regarded his subject from nearly every point of view, not excepting the relations of bees to flowers and the superstitions connected with bees. As a rule the illustrations are decidedly good, and the style of the book is excellent. With all its faults it is deserving of readers, for it tells of many things unknown to most.

Our Insect Allies. By Theodore Wood. (Society for Promoting Christian Knowledge.)—This neat little book, evidently written by an enthusiastic lover of beetles in particular and of many other insects in general, seems intended to prove that insects are often much-maligned animals, which really bear mankind no ill will, but do many services in cases where the fact appears otherwise. Even where the proof is so strong that the culprit must be convicted, Mr. Wood argues that extenuating circumstances often exist which should make the judge err on the side of leniency. He says, "The hostility of these creatures to man is, in a great measure, a result of his civilization, and not a direct provision of nature." This there is no need to gainsay, but it is hard to see why the fact should make man less pitiless towards the insects which destroy his crops, devour his grain, and attack his cattle. To argue that any insect is "not created for the exclusive purpose of causing annoyance to mankind," because bugs are found in wood and locusts are eaten by savages, appears scarcely to the point. It is an assumption that insects were created with any intention whatever towards man, evil or otherwise, and it will occur to most people that where the struggle for existence comes in between civilized man and insects no amount of admiration for the curious lives of the latter will prevent their two-legged enemy from doing all he can to destroy them. Many of the author's insect pets remind us of those tropical weeds which are lovingly cultivated in our hothouses. While gardeners spend large sums in producing the beautiful flowers of the lantana, the Ceylon planter would probably give at least equal sums for its destruction. However, apart from the enthusiasm which carries Mr. Wood too far, there can be no question that he has produced a charming little volume telling many pleasant facts about insects; and it is no less to the credit of both the author and the society which publishes his work that they have succeeded in showing so well that beetles and grubs and other things which creep or fly do so much labour which is, at least, not injurious to man, and is often distinctly to his advantage. Moreover, we go so far with the author as to believe that as we come to know more of insects we shall find more cases of the same nature, and it is but right that children should be taught that insects do good work (from our human point of view) as well as evil. In some passages of this book the principles of natural selection are recognized, but others occur where a vague teleology mars the writing; nevertheless, it is a good sign that a book of so popular a nature avoids, on the whole, a form of reasoning which is unsuitable for children.

SOCIETIES.

GEOGRAPHICAL.—Nov. 3.—Right Hon. Lord Aberdare, President, in the chair.—The following gentlemen were elected Fellows: Sir S. Rowe, Rev. W. H. Booth, Rev. R. O. Davies, Rev. J. R. Phillips, Dr. W. Marcet, Messrs. R. C. Buck, W. W. Graham, W. H. Harwood, B. Laurence, F. Trimmer, and B. M. Whit-hard.—The paper read was 'Through the Masai Country to Victoria Nyanza,' by Mr. J. Thomson.

ROYAL INSTITUTION.—Nov. 3.—Hon. Sir W. R. Grove, Manager and V.P., in the chair.—Mr. C.

Hartree and Mr. R. Wilson were elected Members.—Dr. W. M. Ord was elected a Manager in the room of the late Right Hon. the Lord Claud Hamilton.

SOCIETY OF ENGINEERS.—Nov. 3.—Mr. P. F. Nurse, V.P., in the chair.—The paper read was by Prof. Wanklyn, 'On the Cooper Coal-Lining Process.'

SOCIETY OF BIBLICAL ARCHEOLOGY.—Nov. 4.—Dr. S. Birch, President, in the chair.—A paper was read by Mr. P. Le Page Renouf 'On some Religious Texts of the Early Egyptian Period preserved in Hieratic Papyri of the British Museum.'—Dr. Birch described four fragments of papyrus belonging to the Edinburgh Museum of Science and Art, and kindly allowed to be exhibited by the Secretary of the Science and Art Department.—Mr. E. A. Budge read some notes on Egyptian stela, principally of the eighteenth dynasty.

ARISTOTELIAN.—Nov. 3.—Mr. S. H. Hodgson, President, in the chair.—The first of the series of discussions of Schopenhauer's 'The World as Will and Idea' was introduced by Mr. R. B. Haldane.

MEETINGS FOR THE ENSUING WEEK.

- Mox. Surveyors' Institution, 8.—Opening Address by the President.
- Inventors' Institute, 8.
- Royal Academy, 8.—Demonstrations, Mr. J. Marshall.
- Tues. Anthropological Institute, 8.—'The Anthropometric Laboratory at the late Health Exhibition,' Mr. F. Galton; 'Ethnological Notes on the People of the Island of Barr,' Mr. H. O. Forbes.
- Civil Engineers, 8.—'Electric Lighting for Steamships,' Mr. A. Jamieson.
- Wed. Royal Academy, 8.—Demonstrations, Mr. J. Marshall.
- Microscopical, 8.—'Life History of *Milnesia nana*,' Mr. G. Massee; 'Structural Characters of Spines of Echinoides: I. *Cidarida*,' Prof. F. Jeffrey Bell; 'The Gizzard of Larva of *Corbula plumicosta*,' Mr. T. B. Rosseter; 'Structure of the Diatom Valve,' Dr. J. D. Cox; 'New Lantern Microscope,' Mr. L. Wright.
- Thurs. London Institution, 5.—'Arts in Schools for the Poor,' Archdeacon Farrar.
- Telegraph Engineers, 8.—'Theory of Alternating Currents, particularly in reference to Two Alternating-Current Machines connected to the same Circuit,' Mr. J. Hopkinson; 'Account of Experiments with Alternating-Current Machines,' Prof. W. G. Adams.
- Mathematical, 8.—Annual Meeting; Election of Council; Presentation of De Morgan Medal; Eleven Papers.
- Fri. Royal Academy, 8.—Demonstrations, Mr. J. Marshall.
- Astronomical, 8.
- New Shakespeare, 8.—'Shakespeare's Garden of Girls,' Miss Leigh-Noel.

Science Gossip.

At a meeting of the Council of the Marine Biological Association, held November 5th at the rooms of the Linnean Society, Prof. Moseley in the chair, votes of thanks were passed to the Clothworkers' Company for a donation of 500*l.*, to the Mercers' Company for one of 250 guineas, to the Council of the Royal Society for one of 250*l.*, and to the British Association for one of 150*l.* The total sum as yet subscribed in aid of the objects of the Association was announced by the treasurer, Mr. Crisp, as amounting to between 4,000*l.* and 5,000*l.*, with 109 annual subscribers. On the report of the committee appointed to examine the Plymouth site for the erection of the proposed marine laboratory, consisting of Prof. Ray Lankester, Mr. Charles Stewart, and Mr. Spence Bate, all of whom were present, it was resolved that this site on the citadel hill should be adopted. Arrangements were made for further application to public bodies for funds in aid of the undertaking.

THE TOWN COUNCIL of Manchester has resolved to send an invitation to the British Association to visit that city in 1886 or 1887. It is twenty-two years since the Association last visited Manchester.

MESSRS. WARD & LOCK have printed an elaborate prospectus of a *Technical Journal and Technical Self-Instructor*, which they propose to issue in monthly parts. It is intended to form a text-book, for the working classes mainly, of various industries, such as the chemical trades, civil engineering, the building arts of construction, machine construction, &c. A dictionary of the chief terms will be given, and a "supplementary section" will be devoted to news.

THE Ben Nevis Meteorological Observatory is fully equipped and provisioned for another winter season. Observing rooms, rooms for self-registering wind instruments, and living rooms have been added to the building, and a tourists' shelter has been constructed.

AN Institution of Engineers and Shipbuilders for the North of England has been started. In the last week of October a meeting was held in

Newcastle-on-Tyne and a provisional committee appointed.

MR. ROBERT SABINE, who has been associated with the application of electricity, and who has written on the subject, is dead. He was the son-in-law of Sir Charles Wheatstone.

At the annual general meeting of the London Mathematical Society, to be held on Thursday next, the usual election of the council for the ensuing session will be held. The retiring president (Dr. Henrici) will not deliver an address (this he will read later on in the session), but will make a few remarks on the occasion of handing the De Morgan gold medal to Prof. Cayley, to whom the first award has been made, as previously announced.

MR. ROWLAND JORDAN, of London, appears to have been eminently successful in perfecting a process for separating gold from its ores which is at present attracting considerable attention. In the usual process of amalgamation water is employed. In the new one the gold ore is reduced to dry powder, which is forced through a considerable thickness of mercury, by which it is robbed of nearly the whole of the gold. The perfect action of the apparatus has been attested by Prof. Crookes, F.R.S., and other scientific men.

GRATZEL's patent for obtaining magnesium by electrolysis is likely to be extensively used. At a recent sitting in Berlin of the Electrotechnische Verein a ball of magnesium of superb brilliancy, fifteen centimetres in diameter, was exhibited. It was stated that the light from magnesium possesses a greater penetrating power in fogs at sea than the electric light.

A MEMOIR of Prof. Marian Kowalski, of Kasan, with portrait, is given in the third part (recently published) of the *Vierteljahrsschrift der Astronomischen Gesellschaft* for this year. Born at Dobryzn, in the government of Plozk, on the 15th of August, 1821, he took his degree at the University of St. Petersburg in 1845, then spent nearly a year at the Pulkowa Observatory, and in 1847 accompanied, as its astronomer, an expedition, organized by the Russian Geographical Society, to the northern part of the Ural Mountains. His first appointment at the Kasan Observatory took place in 1850, and in 1854 he became director of that establishment, as well as Professor of Astronomy at the University. He is best known to astronomers by his investigations into the motions of the planet Neptune, which were finally published at Kasan in 1855, under the title '*Recherches sur le Mouvement de Neptune, suivies des Tables de cette Planète*'; the results were used by the *Nautical Almanac* in forming the places of Neptune from 1861 to 1870. Other theoretical papers appeared at various times in the *Recherches Astronomiques de l'Observatoire de Kasan* (of which one volume only has been published) and the *Astronomische Nachrichten*. But after 1860 Prof. Kowalski devoted himself principally to practical astronomical observations, determining the places of the circumpolar stars, and on the arrangement of the zone-observations of stars by the *Astronomische Gesellschaft* taking as his portion a division of the scheme from 75° to 80° of declination. This was completed in July, 1883; but in consequence of failing health Prof. Kowalski had for some time ceased to take much active part in it. He was elected a Corresponding Member of the St. Petersburg Academy of Sciences in 1862, and an Associate of our Royal Astronomical Society in 1863.

FINE ARTS

PHOTOGRAPHIC SOCIETY'S EXHIBITION.—NOW OPEN, 54, Pall Mall East, DAILY, 10 till dusk, 1*st*. Monday, Wednesday, and Saturday Evenings, 7 till 10, 6*d*. Optical Lantern every Monday Evening.

THE ANNUAL EXHIBITION OF OIL PAINTINGS BY ARTISTS OF THE BRITISH AND FOREIGN SCHOOLS IS NOW OPEN at THOMAS McLEAN'S GALLERY, 7, Haymarket, next the Theatre.—Admission, including Catalogue, 1*s*.

NINETEENTH CENTURY ART SOCIETY.—THE AUTUMN EXHIBITION NOW OPEN, at the Conduit Street Galleries, from 10 to 6. FREEMAN and MARRIOTT, Secretaries.

'THE VALE OF TEARS.'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Prisoner,' 'Christ's Entry into Jerusalem,' 'The Dream of Fátima's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1*s*.

Thomas Bewick and his Pupils. By A. Dobson. Illustrated. (Chatto & Windus.)

It requires the skill of a writer like Mr. Austin Dobson to dissipate the feeling that for the nonce Bewick had been overdone, and that his admirable genius, art, and handicraft are topics that ought to be left in peace. Mr. Dobson has, however, given a new charm to a hackneyed subject. Besides, thanks to him, we are sure of a respite from the deluge of ink and paper. For some years to come no one will have the courage to write another book about Bewick.

Mr. Dobson's hearty sympathy with his subject qualifies him for saying the last word about one who was in his way the most sterling designer of all Englishmen. Stothard, whose technical attainments were far greater and more diversified than Bewick's, is the only artist who can be said to rival him. But the charming genius of the Academician, who was not without wit, had hardly a tinge of humour in its application to humanity, and although in grace and sweetness a sort of Fra Angelico, he cannot be compared with the Tynesider in originality and in power to make us sympathize with the poorest of the creatures, such as a wounded bird, a hungry dog, or a gaunt horse turned out to die.

Mr. Dobson has saturated himself with the sentiment of Bewick's works, but he does not write too gushingly about them. Of more strictly critical qualifications he has abundance. Take the following on the manner of John Bewick, an artist whom Mr. Dobson has described cleverly, recognizing the Stothard-like feeling of the draughtsman for grace in children's figures:—

"One distinctive quality he seems to have possessed which is not to be found in Thomas Bewick, the quality of grace—a grace artificial indeed, as was much of the grace of the eighteenth century, yet not without its charm. Whether he caught this from Stothard and the novel-illustrators of the period we know not; but there are many examples of it in his work, notably in his pictures of children. Take, for instance, the trio of scholars in the 'Progress of Man,' who, with their hands on their hearts, are 'making a leg' to their night-capped and dressing-gowned preceptor. Or take, again, the charming picture in 'The Looking Glass for the Mind,' of an anxious little fellow who is standing on a chair to look at the barometer. As an engraver John Bewick does not in any way equal his brother. His manner is flatter, more conventional, less happy in the distribution of its light and shade. In his later work, however, he improved greatly in this respect, as may be seen by reference to the 'Tales for Youth,' which contain some of his best engraving, and to the water-colour gatherer in the 'Deserted Village.'"

Gravelot rather than Stothard was, as Mr. Dobson will remember, the artist to whom most of our designers who valued grace and animation looked for models of taste and style. His works were well known here from 1733, when he came to England, until his death forty years later. The homely elegance of some of Hogarth's charming Englishwomen suited the British mind, and familiarity with the numerous designs of Gravelot and his imitators had done much to improve the public taste before Stothard won his spurs about 1775. We do not think

that Stothard, who began to work on the *Newcastle Magazine* in 1780, had so much to do with the peculiar style of John Bewick as Mr. Dobson thinks. The naive early woodcuts with which the Newcastle artist was familiar in the days of his youth were not all so graceless and rude as Mr. Dobson's first chapter seems to suggest. To the gleams of grace to be found in the best of these works, and, above all, to the sweetness of nature herself, the robust and yet tender sensitivity of such cuts as those of the 'Progress of Man' and the 'Looking Glass' was, it seems to us, due. The charms of Stothard's lovely designs are due to Italian, if not to antique types. But no one sees anything of Italy or Greece in John Bewick's work, which is, we have convinced ourselves, quite spontaneous and natural—that is to say, not in the least degree educated, like the art of Stothard. Mr. Dobson will agree with us that when Blake touched earth and mere humanity was his theme there is much likeness between his work and John Bewick's figures of children. In a like manner we trace a likeness, due to innate taste and classic sympathies, between Stothard and Flaxman. But we recognize nothing at all classical in John Bewick's feeling and style. Accordingly we fail to see much of Stothard's influence in the art of Bewick's brother.

Mr. Dobson's style puts one in mind of the best works of the eighteenth century. Its very plainness assorts well with Bewick's essential characteristic, sincerity. Mr. Dobson is never above his subject, and does not fail to remain at home, so to say, in whatever he has to tell us, although, as might be expected from the searching light which has been cast on Thomas Bewick and all his belongings—except, perhaps, as to the authorship of certain early designs, about which our author is judiciously cautious—he has next to nothing that is new to tell us. The novelty in this volume is its sound common sense and keen appreciation of that peculiar moderation in design which, as much as anything else, distinguished Bewick from inferior men. To show this we quote with pleasure a comparison, instituted for another purpose than ours, of the cuts of Croxall's 'Fables' with the similar works of Thomas Bewick:—

"To return, however, to Bewick and the 'Select Fables' of 1784. It is scarcely necessary to show in detail in what the likeness to Croxall consists, as a couple of examples will amply suffice—the cuts to the 'Viper and the File' and the 'Young Man and the Swallow.' In the former Bewick has closely followed the earlier design. But the advantage in execution, in black and white, and in the superior fidelity of the accessories (e.g., the vice) is wholly on his side. So are the improvements in the relative proportions of the different objects—the viper of the old illustrator for size might have been a youthful boa-constrictor. In the 'Young Man and the Swallow' the deviations are more apparent than the resemblances, and little of similarity remains but in the attitude of the hero. The swallow which, in Croxall, assumes the proportions of a barn-door fowl, is, in Bewick, reduced to reasonable dimensions. Croxall's spendthrift has literally denuded himself, but he of Bewick's drawing, like a civilized eighteenth century rake, has only pawned his linen. Again, beyond the bare-boughed tree there is no particular suggestion of winter in Croxall; but in Bewick there is obvious ice and men alighting upon it, while he has given to the

chief figure a look of nose-nipping and shivering dilapidation which is wholly absent from its model. These specimens will show how Bewick dealt with Croxall when he employed him as a basis. But, as in the case of the 'Gay' (the Fables), there are numerous instances where the invention appears to be wholly his own, and they are generally the happiest in the book."

Nevertheless it is clear that Bewick did not disdain the ideas of the able anonymous illustrator of Croxall, who, in the cut named above, supplied the significant ruined building behind the shivering spendthrift, to which Bewick gave stronger point by making it a shattered church on the further bank of a stream the poor mortal will find it hard to cross except upon the ice. Instead of the tame, dull landscape of Croxall's artist, with St. Peter's at Rome approached by an S-shaped road—a mode of representing a road which has been dear to all illustrators since Francis Barlow's days—Bewick supplied a charming North-country winter scene, trees grouped with rocks about the shattered church tower—there are at least five kinds of trees, with perfect discrimination of the character of each of their number, besides the shrubs, and a comfortable farmhouse, with four tall stacks and masses of sheltering foliage, all suggesting an inner glow which makes the miserable man seem more chilly.

Of the pupils of Bewick, especially of Luke Clennell, Mr. Dobson has given a good account. We may add that it was not in company with "Landseer," i.e., Edwin, that Harvey was a pupil of Haydon, but with his brothers Thomas and Charles.

THREE MINOR EXHIBITIONS.

THE artistic event of the week is the opening of Mr. McLean's gallery with three hitherto unexhibited pictures by Mr. Millais. They are works of considerable pretensions, but as we have already described them at length there is no need to say much now. The first is *Little Miss Muffet* (No. 77) who sat on a tuffet, and was very much alarmed by a spider who sat down beside her. The traditional feast of curds and whey lies in her lap, and the look of anger and dismay on her handsome face is finely rendered, while her attitude shows the strength of her aversion. The second is *The Mistletoe Gatherer* (78), a girl in a snowy landscape, resting on her way homeward with a load of mistletoe and holding a hatchet. The subject of the third, *A Message from the Sea* (79*), might have called forth more of the artist's resources. He has, in fact, not made half so much of it as he of all men might be expected to make. These pictures are finely and, if rather roughly, not unsoundly painted, and they illustrate with virility and freedom a mode of colouring which is rather florid. This is more the case with 79* than the others. 'Miss Muffet' is much the best; indeed, it is the only one worthy of the painter. 'The Mistletoe Gatherer,' although rich in tone and original in colour, is from its lack of spontaneity uninteresting. Mr. Atkinson, with the aid of Mr. Cousins, is engraving 'Miss Muffet.'

In the same room are nearly one hundred and twenty pictures of very different degrees of merit. Among the best are Mr. A. Goodwin's *Scene in the Brenner Pass* (7); Mr. Boughton's *Going to Church in New England* (8), more to be commended for its colour than for the energy of its figures or vivacity of expression; Mr. Garland's *Scotch Cattle at the Foot of Ben Nevis* (37), which is better than the hackneyed subjects, technical and incidental, deserved; *The Little Coquette* (46) of M. Harlamoff, very dashing and clever; *A Brunette* (63), by M. Semenowski, which de-

serves the same criticism and praise for the animated face; and *The Advance Guard* (84), which is spirited, but does not show M. Luminai at his best.—*Something Wrong Somewhere* (104), by Mr. L. J. Cowan, a carefully finished, well-lighted, and well-drawn figure of a bright damsel peering into the interior of a tall clock, deserves a better place.—Mr. H. Moore's seapieces, *Breaking Up* (1) and *Off the Yorkshire Coast* (114); M. Galofre's *Market Day in Andalusia* (13); M. Passini's comparatively unimportant study of light in a picturesque *Courtyard at Cairo* (24); Mr. L. J. Pott's *In the Orchard* (32); Mr. R. Macbeth's *The Betrothed* (71); M. E. Feyen's *Oyster Dredgers* (109); and Heer C. van Haanen's *Venetian Brunette* (119), a "pot-boiler" remarkable for rare technical accomplishments deftly, but not carefully employed, also deserve mention.

Mr. Tooth has got together an unusually interesting collection. The visitor will see with pleasure Mr. Hook's *Wild Harbourage* (21), from the Academy of last summer, and near it he will find productions of Messrs. P. Graham, A. de Breanski, J. W. Waterhouse, E. Crofts, Heywood Hardy, B. Constant, L. Münthe, and E. Duverger. They are all more or less inferior to the best work of the artists, but still are worthy of notice. The following have a stronger claim to attention. M. Laugée's *Firstborn* (10) has a rather chalky scheme of colour, but it is a careful composition of nearly life-size figures.—M. Marchetti's *Mountebanks* (12), an Amazon and a male sword-player performing in the courtyard of a French château, imitates cleverly, but only cleverly, the dexterous technique of Fortuny and the dramatic energy of Zamacois. The crisp touches employed on the figures of the mountebanks say much for the painter's skill.—The wave painting of Mr. Brett is, of course, nearly stereoscopic in *Open Seas* (16). The drawing and modelling are almost as solid and firm as they used to be, if the local colours are not so clear. Less important, but still very enjoyable, are the same painter's *Toward Light-house* (127), *Plymouth Sound* (134), and *St. George's Channel* (135).—The clever, but somewhat painty *Gossips* (25) of Signor Gallegos is notable for good sunlight and deftly manipulated figures.

The student will welcome even the pot-boilers of M. de Blaas, which are to be seen here and at Mr. McLean's, though he will regret that a rare pictorial gift and the studies of years should be wasted on works which charm the observer who cannot wholly admire them. The most careful of the number is *La Bella Cattina* (29). The figures have plenty of spirit, and the painting requires only finish to be worthy of the artist. Few could have done so well with so little pains. The designing of the faces is first rate; the background, slight as it is, is admirably handled.—*The Fortune-Teller* (34), by Heer C. van Haanen, two young ladies at a table listening to the card divination of a portly Venetian woman, is a capital, but most regrettably rough and incomplete exercise in character and chiaroscuro. The white dress of the nearer lady has been made the focus of the chiaroscuro and coloration; the subordinate tints subserve and give force of contrast to this.—Mr. B. W. Leader's work is not delightful to students. His study of nature is too superficial, his rendering of forms and tints is shallow. An illustration of these shortcomings is the large landscape called *Moel Siabod* (38), which has not more pathos than a reflection in a mirror, and only the most obvious verisimilitude. The same sort of art is to be found in the superficially pretty *Hayfield at Whittington* (44) and *By the Brookside* (70).

Contrast with the smooth vacuities and worn-out mannerisms of these landscapes the vigorous and artistic, if over-demonstrative and florid style of M. Roybet in the boldly painted figure of *A Collector of Arms* (40) looking at a long sword.—*The Fiammetta* (46) of Mr. A. Grimshaw is a

rather flat, but well-drawn and careful picture of a lady's head. Mr. Grimshaw should paint in open daylight for a while.—*La Moisson* (61) of M. L. Lhermitte is a large and powerful piece of the rough sort, of which all that is good, a considerable proportion, might have been displayed on a canvas one-tenth the size.—M. Jacquet's study of a fresh and healthy damsel's head, aptly called *Morning* (67), displays a most enviable felicity with the brush and palette, sound draughtsmanship, and charming spontaneity.—*The Christmas Eve* (103) of M. J. Benlure depicts, with exceptional force and a rough sort of tact, the interior of a church choir, with singing boys and priests grouped before the screen, viewing the illuminated altar, the effect of which is capitally given.—We have reached the most important picture here in Señor L. Jimenez's remarkably clever and skilfully painted view of the gallery at Versailles (89), while Marie Antoinette, attended by her ladies and male courtiers, listens to the recital of a laureate whose verse is presented to her in public audience. The splendid gallery and its illumination have been drawn and painted with rare skill; the actions, expressions, and attitudes of the numerous figures it contains have been as thoroughly and successfully designed as their dresses and carnations have been depicted. The somewhat thin handling and isolated tints of the artist, and his occasional neglect of facial beauty, must not check our admiration for the searching drawing and thorough studies in costume, the happy aerial perspective, and the exhaustive details of a remarkable picture.

In the French Gallery, Pall Mall, are nearly 130 paintings, most of which do not call for notice. Among the most important are thirteen by Herr C. Heffner, a brilliant painter, the charm of whose mannered technique is employed more wisely than before on subjects judiciously varied in character, materials, and effect. Although the draughtsmanship of the artist is as monotonous as his handling is, technically speaking, level and his textures are equable, it is pleasant to turn to his representations, hackneyed though they be, of evening in which the low sun projects no upward shadows over wide estuaries that end in measureless sands where all things seem polished, and, although the light is low, the landscape is nearly as brilliantly illuminated as at noon. However much we may question the truth of the details, the charm of these effects is not to be denied. We nevertheless welcome the change manifest in such examples as *Repose* (49), a large view of the Aqueduct of Claudius at Rome, where the long line of the broken arches recedes to the distance and the sky faithfully represents golden shadowless twilight. In *Desolation* (47) there is much of the truth of full moonrise over the ruins of Ostia. *By Baie* (50) is marked by a mechanical touch which reminds us of the most conventional method of Creswick, who was Herr Heffner's prototype. The sentiment of *Portici* (42) makes that work acceptable. It is distinguished by its pearly tints and pure tones, which are happily harmonized. In these respects, although it is in no way the most pretentious of the group, it is the best. The most effective and energetic is *Solitude* (48), a scene on the Via Appia, near Rome, with masses of dark foliage rising near time-worn memorials of the dead.

Artistically speaking, *A Study, Interior, Cairo* (5), is the most valuable of the works by Prof. L. C. Müller before us. It shows a recess in a wall, with shelves and crockery of various colours displayed in a rich light and shade. Luminous, but deep-toned and soft in effect, this is a genuine study from nature not unworthy of Decamps himself, that master of chiaroscuro and broad coloration. Being a loyal study, it has escaped those baleful influences of the lamp that offend us in the pretentious figure picture called *Tric-trac Players, Cairene Café* (23), which is merely a laboured studio piece. A second capital study of nature is called *In Pouting Mood* (28), the bust of an Egyptian girl clad in red and dark blue.

This trifle has more spontaneity than the large picture, more sentiment, fidelity, and simplicity.—Prof. C. Wünnenberg's *At the Fountain* (11) has much grace and spirit. The colours of the dress and the carnations are well harmonized.—*Summer Leaves* (17), by Corot, exhibits much of his charm, although the shadows are unusually black and heavy, while the beautiful river view with trees and grey meadows is rather too hard.—Daubigny's *View on the Oise* (34) expresses delightfully the sentiment of rest and truly the effect of silvery morning over a calm river, such as many Frenchmen depict sympathetically and happily.—Diaz appears as a follower of Hobbema in the fine, solid, and vigorous piece of rough woodland called *Near Fontainebleau* (40). Like a Hobbema, it has very black shadows unlike those of daylight. The crispness and solidity of its handling are excellent. It is a deep glowing effect, with powerful colouring.

We are under an impression that *Want! her Last Resource* (72), a poor woman pawning her babe's clothing for food, has been exhibited before by Mr. F. Holl, whose lugubrious mood—that with which he originally made his reputation—was never exercised more effectively, nor, perhaps, more pathetically. It is a telling study of the grime and confusion of a pawnbroker's shop in a squalid neighbourhood, enriched by powerful contrasts of light and shadow, the clearness of the darkest elements being remarkable, while the general tonality of the picture—at once bold and broad—is like the work of an accomplished mezzotinter. The picture is dated 1873, and is worth a dozen of Mr. Holl's portraits, clever and, peculiarly speaking, profitable as they may be.—One of the most vigorous and boldly conceived pictures here is likewise one of the most heavily handled and most slovenly in draughtsmanship. This is the large *Horse Fair in Bessarabia* (109), by Prof. J. Brandt. Technically, it reminds us of M. de Neuville in his best time, but there is less refinement and less warmth of colouring. The design of the central group of horses and their captors is first rate; the figures are full of movement, and their actions and characters are varied.—Two capital boys' heads by M. de Blaas, called *Young Hopeful* (111) and *A Waif* (104), should not, because they are not fully worked out, escape the attention due to the technical felicity of their handling. Even their slightness attests the training of the painter.

THE BERLIN ART MUSEUMS.

THE rearrangement of the pictures in the Royal Museum at Berlin is an event that will attract the attention of every one interested in art museums. Although always set forth on intelligent principles, it must be confessed the pictures were not formerly seen to the best advantage by reason of the faulty disposition of the galleries. These have been remodelled, and now consist of a series of moderate-sized rooms for the larger pictures, and two other suites of smaller dimensions for cabinet works. All are well lighted and devoid of excessive ornamentation. Respecting the collection itself, excepting to a limited number of students it is probably the least known of all the great national galleries. And yet there is none more gratifying to the connoisseur or serviceable to the artist. It is the collection which as yet best represents the true conception of a national gallery. The principles that have governed its selection have evidently been earnestly and intelligently thought out. They are possibly not at first apparent to the casual visitor, but their influence on the formation of public taste cannot fail to be decisive. As in other pursuits, there are some few who will follow their bent serenely independent of circumstances. But for the majority, whether artists or laymen, if they are to acquire any knowledge of painting or find enjoyment in it, the pictures must be easily accessible, and furthermore they must receive intelligent classification

and arrangement. These conditions are fulfilled at Berlin not only in the picture gallery, but throughout the museums generally.

It is scarcely necessary to say that the system of crowding all the choicest pictures into a principal room finds no favour at Berlin. The pictures are grouped together in their separate schools, and a chronological order is maintained, the earlier pictures of a school filling one or more rooms, and so with the later. Being the youngest of the national galleries, Berlin found the half dozen or so supreme masterworks already appropriated and national property. There is nothing there to be placed on the same line with Raphael's 'Madonna di San Sisto,' Rubens's 'Descent from the Cross,' or Rembrandt's 'Night Watch'; but there are famous works by each of these masters, and two at least of them find, perhaps, more complete representation here than elsewhere. By Rembrandt there are some eighteen pictures, a few being doubtful; they range from an early work of 1627, No. 828 b, up to the period of the full maturity of his art. Individual tastes may differ respecting the artistic value of the various manners of Rembrandt. Some may prefer the execution of the 'Anatomy Lesson,' others that of the 'Syndics of the Cloth Guild'; hence the desirability of securing specimens of his various periods. But above and beyond individual tastes, there is the necessity in the case of the great representative painters—the men whose work sums up the achievement and aspiration of an epoch—to illustrate, if possible, every phase of their growth and development. The contrast in style between Rembrandt's 'Rape of Proserpine,' No. 823, and his 'Potiphar's Wife' is as great as between Raphael's 'Marriage of the Virgin' and his 'Transfiguration.' To bring the two former works together and to fill in the intervening years is one of the most important functions of a national gallery. The 'Potiphar's Wife' accusing Joseph' is an acquisition of this year. It will be remembered in the Exhibition of 1877 (contributed by Sir D. Neeld) as an example of the ripest period of Rembrandt's activity, and perhaps the most splendid specimen of his brush-work and dramatic power that has been seen on the walls of Burlington House.

Equally complete is the presentation of Rubens at Berlin. It commences with the masterly 'St. Sebastian,' No. 798 H, painted in Italy about 1606, and showing the influence of the Carracci and Caravaggio. This is another recent purchase, also from an English collection, that of the late Mr. Munro; it was bought by Dr. Bode for 101L. A little later comes the 'Neptune and Amphitrite,' No. 776 A, dating from the first years of the master's return to Antwerp. It is one of those pictures marking a transitional period in his art, of the highest value for a national museum, and its acquisition by a public gallery is a genuine service to students of painting. The number of Rubens's works about tallies with that of Rembrandt, the series terminating with the delightful portrait of the beautiful Helena Fourment as St. Cecilia, No. 781, a work entirely by the hand of the master, and on which he has lavished all the charm of his perfected style. The general public will probably never comprehend the full majesty of Rubens's great altarpieces until they are displayed as he intended. They need the architectural setting of marble columns and Renaissance decoration that he himself designed for them. If the Berlin direction, which has shown itself not wanting in courage, would take one of the large Rubenses—as, for instance, the 'Raising of Lazarus,' No. 783—and place it at the end of a gallery with a framework like that of the altarpiece at the church of the Augustinians at Antwerp, it would set an example that could scarcely fail to be followed by other galleries, and thereby lead to a recognition of the true qualities of the great Northern master. In the case of painters like Rubens and Rembrandt it is necessary that we have not only their own

works, but also those of their scholars and followers; both groups are well represented at Berlin.

It is only natural that especial pains should have been taken to make the collection of German pictures as complete as possible; so also with the early Flemish masters, from Van Eyck downwards. Besides the celebrated 'L'Homme aux Ellets,' No. 525 A, by John Van Eyck, there are portions of the Ghent altarpiece, which all, including German students of painting, must regret to see separated from the principal panels in the church of St. Bavon. None with any sense of responsibility would advocate a general restoration of works of art to their original owners. Yet there are some few cases in which even now it might be done with propriety and certainly in the interest of art. Mantegna's great altarpiece at St. Zeno, Verona, stands mutilated, with the small predella pictures at Paris and Tours. It would be a graceful act on the part of the French Direction of Fine Art to return the lesser panels to their places in the original frame, which still holds the larger compositions. A less important case is to be found in England, where the central panel of a Westphalian triptych is in the National Gallery and the wings at the Liverpool institution. Scarcely inferior in strength and completeness to the early German and Flemish collection at Berlin is that of the *quattrocentisti* Italians. Botticelli is seen in an imposing altarpiece, composed of life-size figures, and in half a dozen lesser works. Signorelli, Mantegna, A. Pollaiuolo, Cosimo Tura, and the other great names are well represented. A comparatively recent addition is a circular panel from Mr. Barker's sale. It was there attributed, if I am not mistaken, to Filippo Lippi; it is really by Victor Pisano, as any one acquainted with the Vallardi collection at the Louvre will at once recognize. The subject is an 'Adoration of the Kings,' No. 95 A, treated in the picturesque fashion of the fifteenth century masters. The kings with their suite form a brilliant pageant, full of characteristic figures in rich and fanciful costumes. The colour has the depth and transparency of jewels, and the drawing is marvellous in its precision and force of delineation.

The last addition to the gallery is a discovery made in its magazine or store-room. It is a large panel, acquired with others many years ago (in 1843), and from its condition had been set aside as unfit for exhibition. Recently it has been placed in the hands of Herr Boehm, the able restorer of the gallery, who has removed the seventeenth century repainting, cleaned the entire surface, and restored the dilapidated portions. It was known as a work of the school of Milan, showing the influence of Leonardo da Vinci, and it was suggested that it might be by Melzi or Cesare da Sesto. Now, however, the direction is inclined to give it to Leonardo himself. A photograph of the picture will be found in the last number of the *Jahrbuch der Königlich Preussischen Kunstsammlungen*, together with a remarkable article on the picture by Dr. W. Bode. The essay is, indeed, a masterly and exhaustive discussion of the motive and conception of the composition and its relation to acknowledged work of Leonardo, leaving no affinities or points of resemblance untouched. An argument so closely reasoned must be treated as a whole, and its length forbids even a bare outline, therefore I must refer the reader to the pages of the *Year-book*. The picture represents the 'Resurrection of Christ,' and is a composition of three figures in a landscape. In the foreground kneel two saints, St. Leonard and St. Lucy; the former, with hands raised and pressed together, worships the ascending Redeemer; at his feet lie some letters, Leonard being the patron saint of prisoners; St. Lucy, holding the traditional plate, and with arms crossed, also looks towards the Christ. He is floating upwards, His arms raised, holding a banner in the left hand,

the head thrown back and looking to heaven; the arms are bare, but the body and legs are covered with drapery, two large masses of folds fluttering behind the figure. The background is a mountainous landscape, with a river winding into the extreme distance; huge blocks of basaltic rock, with the stratification carefully delineated, are immediately behind St. Lucy. Examining what of the surface remains intact, the method of Leonardo's execution is distinctly apparent. Highly wrought, solid, and with considerable body of colour, it is the same that is in the 'Vierge aux Rochers' and other panels of the master. The drapery also has all his careful elaboration and accurate modelling, as seen in his drapery studies executed on fine linen. Again, the landscape is strongly reminiscent of the background of the 'Vierge aux Rochers' and the 'Virgin and St. Anne.' In colour it must be confessed the pink marble of the sepulchre is crude and out of keeping; much of the flesh and drapery is black and opaque; but this may be the result of time, and is also in part due to restoration. More serious objections to the Leonardo attribution are to be found in the errors of proportion in the figures of Christ and St. Lucy, and perhaps also in the too obvious balance of the composition. But, after all, setting aside questions of detail, the main consideration presents itself: has the conception the originality, the energy, the lofty imagination that characterize the genuine productions of Leonardo? Or is it the work of a disciple, a man of considerable executive power, thoroughly imbued with the art of the master, and who had worked under his personal direction? The picture can scarcely fail to be the subject of considerable discussion. If I may venture to hazard a conjecture, it is that the latter hypothesis will find the more general acceptance among students of Leonardo.

Untinted praise will be given by all visitors to the gallery to Directors Meyer and Bode and their assistant Dr. von Tschudi for their admirable catalogue. It is a compendium of information respecting the painters and all essential particulars relating to the pictures. The direction has not yet followed the laudable example of the late M. De Jongh, the lamented Director of the Hague Museum, who I believe was the first to place a collection of works of reference in his gallery. The time is surely not far distant when such a necessary adjunct to a collection of pictures will invariably be provided for the use of the public. It is true the wall space at Berlin is already fully occupied—in some of the galleries important works are, indeed, hung higher than is desirable; still it might, perhaps, be possible to set apart some small room for a few bookshelves.

HENRY WALLIS.

Fine-Art Gossip.

It is proposed to make a good representative collection of the works of James Ward one of the special features of the next Royal Academy Exhibition.

THE Coin Department of the British Museum is about to add another series of catalogues to those already in progress or completed. The Greek catalogue is probably more than half done in the eight volumes that have appeared. The Oriental catalogue is finished, except the ninth or Persian volume, written by Mr. R. Stuart Poole, which is in the press. The Roman and mediæval catalogues are begun, and the catalogue of English medals is in an advanced state. To these a series of five volumes, forming the catalogue of Indian coins, is to be added. The volumes will deal with the Greek-Indian coinages and the Hindû, each in a single volume, entrusted to Prof. Percy Gardner; while the other three volumes will treat of (1) the Pathans of Delhi, (2) the minor Mohammedan dynasties between the Pathans and the Moguls, and (3) the Mogul emperors. Of these the first two are to be

compiled by Mr. S. Lane-Poole, and the first is almost ready for publication. The Moguls will be described by the Keeper of Coins himself.

AMONG the works of art at Blenheim are the famous one hundred and fifty copies in oil, painted by, or under the direction of, David Teniers the Younger, from pictures in the gallery of the Austrian Archduke Leopold at Brussels, while it was under the charge of the artist. The originals have long been scattered; the greater number are in the Belvedere at Vienna. The copies found a home at Blenheim, and will be sold *en bloc*. They are admirable, like all the examples of the same nature produced by or for Teniers, and they reproduce very faithfully and with much spirit the special characteristics of the originals. Apart from their history, their merit is great, and they represent some of the finest works in the world. It is hoped they will not be allowed to leave the country. It has been suggested that they would be desirable for any important provincial gallery of art. As they comprise examples of all schools they could not but be instructive.

THE proprietors of the *Art Journal* intend to reduce the price of that serial from half-a-crown to eighteenpence; to issue it monthly, from January next, as usual; and to include with each number but one etching, line engraving, or reproduction of another sort, the best of its kind. "Such a change will enable a much higher standard of artistic merit and choice of subject to be attained." So says the official notice before us. We hope a high standard of line engraving may be adopted, and no other. The new series will contain the same number of pages as before, and the illustrations in the letterpress will receive the same attention. A plate after Mr. Poynter's 'Venus and Esculapius' is in preparation for the new issue.

MEETINGS of the committee and council of the Society for Preserving the Memorials of the Dead were held on the 28th and 30th ult. Twenty-four members, including the Earls of Dartmouth and Wharfedale and the Bishop of Chester, were elected. The proposal to give a series of lectures and drawing-room meetings in London in aid of the society's funds is making way. Amongst the business transacted were the final steps for the restoration of some brasses of the fourteenth century to Cheam Church, and the preservation of monuments at Mundham and West Wittering; progress was reported in the cases of replacement of memorial slabs at Milford, Hants, and the church of St. Michael in Coslany, Norwich. Fresh cases for consideration have been brought under notice at Garsden (Sir L. Washington's monument), Lambeth, St. Mary (the Pedlar's Window), Christchurch (Pugin brass), Totnes (Blackhall monument), Bishop's Stortford (monuments and memorial slabs), Earl's Colne (De Vere effigies), Banstead (publication of registers and inscriptions), Easthope (Pewtrell monument), Chetwynd (slabs), Bishop's Canning (restoration of burial slabs), &c.

A few days ago the Corporation Gallery at Glasgow had a narrow escape of utter destruction. According to the local journals, a shop in the ground floor of the building took fire, and before they could be extinguished the flames penetrated to the floor of the gallery above. It is difficult to conceive how a large and wealthy city, which has acquired much of its art wealth by bequests and at little cost to the taxpayers, can be content to expose its public gallery to the danger of fire in such a manner. A little less energy and a shorter warning would have deprived Glasgow of one of its few ornaments. In the gallery are pictures by, or ascribed to, Giorgione, Titian, Palma Vecchio, Paris Bordone, A. Da Messina, Botticelli, Rembrandt, Ruysdael, Cuyp, Teniers, Van Dyck, Hobbema, Both, and several less-known masters. The whole of these may not be rightly named, but there is no question of the

great merits of a considerable portion of the collection.

MR. F. MADOX BROWN has just completed the cartoon for the spirit fresco representing the trial of Wycliffe, which is No. 5 in the series at the Town Hall at Manchester. In Mr. Brown's design Simon of Sudbury, Archbishop of Canterbury, sits on the dais near Courtney, endeavouring by whispers to appease the indignation of the bishop. At Wycliffe's feet are the five mendicant friars appointed to be his counsel; Wycliffe had not then broken with their order. The Earl Marshal is in the act of ordering a stool to be given to Wycliffe, for, said he, "As you must answer from all these books, doctor, you will need a soft seat." This courtesy increases Courtney's indignation, but the accused remains standing. Constance, John of Gaunt's second duchess, plucks her spouse by his mantle, as though dreading that his obvious championship might injure his friend in the eyes of the people. In the background Chaucer is seen taking notes. This is the seventh work by Mr. Brown in the Town Hall.

AT Messrs. Vokins's, Great Portland Street, may be seen, on and after Monday next, a loan collection of pictures by George Morland and engravings from his works. The pictures number eighteen, the engravings two hundred and twenty-seven, including not a few masterpieces of mezzotinting, the productions of Fittler, W. Ward, Jos. Grozer, J. R. Smith, J. Dean, G. Keating, S. W. Reynolds, T. Gauguin, I. Jenner, E. Scott, and other less-known men. Few connoisseurs have more than a superficial knowledge of the spendthrift, sottish painter; they will rejoice in separating the man from his works, and heartily thank the Messrs. Vokins for this opportunity for doing so. The number and beauty of the mezzotints will astonish visitors. This is the largest collection ever made.

STOTHARD'S 'Canterbury Pilgrimage,' and the so-called Bellini (or Bissolo), bought at the Leigh Court sale, have been hung in the National Gallery.

THE new Catalogue of the National Gallery, so often inquired for, is, we understand, in the printers' hands. It is hoped it will be delivered shortly to the public.

AN equestrian statuette of Louis XIV. by Girardon was sold at Rouen on the 25th ult., from the Lefrançois Collection, for 24,500 fr.

THE death is announced of the well-known artist of Turin Count Federico Pastoris de Casarosso. He was forty-seven years of age.

A COMPETITION has been announced for a monument to General Robert Lee at Richmond, Virginia. The models and drawings submitted must be addressed to the Ladies' Lee Monument Committee, at Richmond, Virginia, the president of which is Mrs. Sarah Nicolas Randolph, who will supply details of the scheme to inquirers. The models, &c., must be delivered by the 1st of May next. Two thousand dollars will be given to the successful competitor, and a thousand dollars to the second artist in the order of merit.

THE space devoted to the magnificent collections in the Louvre will very shortly be immensely enlarged by the addition of that part of the palace which was lately occupied by the Préfecture de la Seine.

MUSIC

THE WEEK.

CRYSTAL PALACE.—Saturday Concerts.
ST. JAMES'S HALL.—Richter Concerts.
MANSION HOUSE.—Concert by the Students of the Guildhall School of Music.

It will be admitted, even by those who have little regard for the music of Franz Liszt, that new compositions by so prominent a musician should be brought to a hearing in this country, and no blame can attach to

Mr. Manns for giving a place in the programme of last Saturday's Crystal Palace Concert to the orchestral interlude from the Weimar composer's third oratorio 'Stanislaus.' It is said that the complete work will be published next spring; but the interlude, entitled "Salve Polonia," is already before the world. The two Polish national songs on which the piece is founded are bold, straightforward melodies; but Liszt's treatment of them is extravagant to the last degree, the form of the work—if the word form can be used in such a connexion—being the same as that of the composer's Hungarian Rhapsodies. The orchestra has many bars of vague, uninteresting matter before the first subject is reached, and there is a similar quantity of incoherent meandering before we arrive at the second melody, which is scored in the military style, with unlimited brass and percussion. Of thematic development, as the term is generally understood, there is not a trace, and even from a lower standpoint the piece is not effective. It was received with only moderate applause, notwithstanding a very fine performance. Berlioz's overture 'Le Corsaire' may also be considered in the light of a novelty, as twenty-one years had elapsed since its previous performance here. According to Herr Pohl the work was originally composed in 1831, but was rewritten before it was published as Op. 21 at a much later date. Its connexion with Byron's poem is not apparent; but as abstract music it is a spirited piece and thoroughly characteristic of its composer. Mlle. Kleeberg gave a technically excellent performance of Chopin's Concerto in *e* minor, her brilliant execution in the *finale* causing a storm of applause and two recalls. It is not by any means to her discredit that her playing was less distinctive than in Beethoven's Concerto in *e* flat, for the latter work is a greater test of a pianist's ability than that of Chopin. Madame Minnie Hauk, who made her first appearance at these concerts, sang "Elsa's Dream" from 'Lohengrin,' and airs from 'Mignon' and 'Carmen'; and the concert concluded with Beethoven's *c* minor Symphony.

The second Richter Concert, on Tuesday evening, need not be criticized at length. Liszt's fourth Hungarian Rhapsody in *d* minor and *c* minor, which was given for the first time at these concerts, has been heard at the Crystal Palace and the Philharmonic Concerts. It possesses the same characteristics as the companion works, which is equal to saying that it has no claim to rank as a work of art. But superficial though it be, the effect produced by the orchestra under Herr Richter's incomparable leadership is such as almost to disarm criticism, and there is no cause for surprise that these rhapsodies should be welcomed with fervour at his concerts. The Wagner selections included the 'Meistersinger' Vorspiel, the introduction and close from 'Tristan und Isolde,' and the 'Walkürenritt,' which, as usual, were rendered to perfection, and Brahms's Symphony in *f* concluded the concert.

The concert given last Saturday afternoon at the Mansion House by the students of the Guildhall School of Music was of more than usual interest, not only from the nature of its programme, but from the fact that the most important pieces were performed by

the Guildhall Students' Orchestra, consisting of forty-six performers, of whom no fewer than twenty-four were young ladies. We believe that among the students are several players on wind instruments, but on Saturday only strings were employed, and the instrumental numbers were, with one exception to be presently mentioned, pieces composed for stringed orchestra. Of these the most important were the 'Russian Suite' by Richard Wuerst and a Suite in *e* major, Op. 22, by Dvorák. The former is very pleasing and effective rather than strikingly original. It was admirably played by the students, who evidently enjoyed their work. The firmness of attack and precision of *ensemble* were remarkable, and reflected great credit on the conductor, Mr. Weist Hill, the principal of the school. Special mention should be made of the incidental violin solos introduced in the course of the work, which were excellently rendered by the young members of the orchestra, Miss Charlotte A. Wilkes and Masters Saunders, Ivimey, and Leopold, the young lady particularly distinguishing herself. Dvorák's Suite, which was given on this occasion for the first time in England, is a charming work, full of its composer's individuality. It was on the whole well given, though with less fire and spirit than Wuerst's Suite; this is readily to be explained by the fact that the parts had only been received a few days previously, and the students had consequently not had time to become thoroughly familiar with the music. The remaining orchestral numbers were a dreary Serenade by Volkman, the important violoncello *obligato* of which was capitally played by Mr. Hooper, the popular *pizzicati* from Delibes's 'Sylvia,' and a march by Henschel. One of the features of the concert was the brilliant playing of a flute solo by Miss Cora Cardigan, a young lady of exceptional talent. The vocal music was well given by Misses Clara Robson, Edith Umpleby, and Alice Heale, and Mr. Alexander Tucker. In the course of the afternoon the Lady Mayoress distributed the prizes gained by the students during the past scholastic year.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE programme of the first concert this season of this enterprising society, given last Monday at the Shoreditch Town Hall, included some features to which passing reference should be made. The first part consisted of Mendelssohn's 'Athalie,' which was performed without the customary recitation. This was a bold innovation, and opinions concerning its advisability are likely to be divided. On the one hand, the removal of the literary matter breaks the work into a number of fragments and entirely destroys its dramatic interest, the attention of the hearer being thereby concentrated on the abstract beauty of Mendelssohn's music. On the other hand, the recitation is generally felt to be, in the fashionable jargon of the day, "a bore," and the advantages and disadvantages of the course taken last Monday are about equal. The second part of the concert consisted of a selection from the works of Handel. Of the eight items performed only three could be said to be familiar to London audiences, namely, the Overture to 'Samson,' the air "Let the bright Seraphim," and the final chorus from the same oratorio. Many of the composer's works which it would be scarcely advisable to perform in their entirety at the present day contain splendid numbers which ought to be heard from time to time.

Among the works referred to are 'Hercules' and 'The Triumph of Time and Truth.' From the former were selected two choruses, the very fine and impressive "Jealousy! infernal pest," and the quaintly graceful "Love and Hymen." The other work, which, as musicians are aware, is an enlarged version of an Italian oratorio dating from 1708, was represented by a melodious soprano air and chorus, "Dryads, Sylphs with fair Flora," and a very expressive soprano air, "Guardian Angels, oh protect me." The contralto air from 'Rinaldo,' "Cara sposa," completed the programme. The performance generally was characterized by a high standard of merit. The choir has been enlarged in numbers, and its quality is also superior to that of previous years. It may now fairly lay claim to rank with the foremost choral societies of London. There were one or two unfortunate slips in the second part, but these were due rather to over-zeal than want of knowledge. Miss Marianne Fenna, Madame de Fonblanque, and Miss Damian formed an excellent trio of principal vocalists, and Mr. Prout conducted the concert. At the next performance, on December 22nd, Dvorák's 'Stabat Mater' will be the principal work in the programme.

H. F. F.

Musical Gossip.

THE first of two performances of Wagner's 'Parsifal' will be given by the Royal Albert Hall Choral Society, under the direction of Mr. Joseph Barnby, next Monday evening. Whatever doubts may be felt as to the advisability of performing in the concert-room a work which depends so largely for its effect on the combination of music with the sister arts, there can be no question as to the interest and importance of the experiment about to be tried. Owing to the length of the work, it would be impossible to present it in an unabridged form. The excisions which have been made include the whole scene between Klingsor and Kundry which opens the second act, and a considerable part of the first scene of the third act. Messrs. Schott & Co., the publishers of the music, inform us that they have just issued a pamphlet descriptive and analytical of the work, by Dr. Franz Hüffer. The performance of the 'Messiah' given by Mr. George Watts at St. James's Hall last Thursday week cannot be spoken of in favourable terms. Madame Christine Nilsson in the soprano part was unsatisfactory both in voice and style, and, with the exception of Signor Foli, the other soloists also left much to desire; and the chorus, though numerous, was feeble and uncertain. Mr. Cusins conducted the performance.

ONLY formal record is required of the Saturday and Monday Popular Concerts this week. The former programme included Mozart's Quintet in E flat, Bach's Italian Concerto, Locatelli's Violoncello Sonata in D, and Beethoven's Trio in E flat, Op. 70, No. 2. On Monday the works performed were Mozart's Quartet in E flat, No. 4; Beethoven's Sonata in D, Op. 10, No. 3; Corelli's Violin Sonata in D; and Spohr's Trio in E minor, Op. 119. Madame Nérada was the leader and Herr Barth the pianist on both occasions.

WE have received the prospectus of the Glasgow Choral Union for the coming season. Eight orchestral and five choral concerts will be given, under the direction of Mr. Manns, between the 9th of December and the 12th of February. At the former seven symphonies are to be given, four of them (Brahms in F, Cowen in B flat minor, Haydn in B flat, and Mozart in C) for the first time at these concerts. Among other works to be given for the first time will be Bach's Concerto for two violins, Chopin's Concerto in E minor and Mozart's in D minor, Smetana's 'Lustspiel-Ouverture,' Wagner's Prelude to 'Die Meistersinger,' three instrumental movements from Berlioz's 'Romeo and Juliet,' Dvorák's 'Scherzo Capriccioso' and his Notturmo for strings, and Mackenzie's two instrumental

movements from 'The Rose of Sharon.' At the choral concerts the works to be given are 'Elijah,' the 'Messiah,' Berlioz's 'Messe des Morts,' 'Israel in Egypt,' and a selection from the works of Handel. The orchestra, led by Herr Robert Heckmann, will be increased to about eighty performers, and the chorus will consist of the members of the Glasgow Choral Union. The list of soloists engaged is very strong. Mr. Allan Macbeth will be the chorus-master and Dr. A. L. Peace the organist.

M. VAUCORBEIL, since 1879 the director of the Grand Opéra, Paris, died in that city last Sunday. Among the most important works produced under his direction have been Gounod's 'Polyeucte' and 'Le Tribut de Zamora,' Thomas's 'Françoise de Rimini,' and Saint-Saëns's 'Henry VIII.'

DRAMA

THE WEEK.

LYCEUM.—'Romeo and Juliet.'
ROYALTY.—'Divorçons,' Comédie en Trois Actes. Par MM. Sardou et Emile de Najac.

THAT the chief interest of a Shakspearean revival must henceforward be spectacular seems to be conceded. This state of affairs is not wholly attributable to dearth of dramatic talent. A new representative of leading characters will always, it may be assumed, have to face uncomfortable comparisons with the more illustrious among his predecessors. In the case of the rank and file, however, no similar test is applied. The general performance of a Shakspearean play, it may safely be said, is better now than it was a generation ago. This is less directly due to improvement in our younger actors, who in some respects, and notably in elocution, are inferior to their forerunners, than to the fact that a leading actor dares no longer trust wholly to himself and content himself with perfunctory rendering of their rôles by his subordinates. A fair amount of intelligence is now frequently displayed in the management of a piece. None the less the actor is subordinated to the scene-painter, and the accessories of a performance are more frequently mentioned and discussed than is the interpretation. Viewed from this point the revival at the Lyceum of 'Romeo and Juliet' is satisfactory. Crudeness of tone in some of the colouring is the only defect that calls for mention. The costumes and the accessories are so new and bright that their archaeological value is diminished. Making this allowance the spectacle is full of beauty. More than one scene might be mentioned in which the effects of light and grouping are indescribable. Mr. Wingfield, under whose direction the performance is produced, unites to a fine taste a complete knowledge of his subject. In the exercise of his discretion he has carried forward the action from the period of its assumed occurrence, 1303, to the second half of the following century. Carpaccio's nine pictures illustrating the life of St. Ursula have been consulted with advantage, and the bedroom of Juliet, with the bed and furniture, is faithfully reproduced from one of the series. The 'Famiglie Celebri Italiani' of Pompeo Letta, a magnificent work of the present century, little known in England, has also been used. Miss Anderson's dresses are pure Florentine of the Medici period, Mr. Wingfield having, for the sake of becomingness

of costume, committed an unimportant anachronism. The suits of the gallants are singularly rich and picturesque, and the effect is excellent. It would be hypercriticism to urge that the splendour is princely rather than seigniorial. The great Italian nobles of Renaissance times were, in fact, princes, and it is difficult to set limits to the possible luxury of "the great rich Capulet." Mr. Wingfield's care has not been confined to mere details of scenery and costumes. He has furnished as a background to the main action some animated tableaux of life in an Italian city. At the *cliquetis* of swords the burghers and artisans run to or from the combat, and the women cower where they can see the fight. Very far from bloodless is, moreover, the contest. A matron recognizes with a shriek her husband in one of the victims, and the guards carry away the bodies of other victims. This is well conceived and is historically accurate. Loss of life generally attended the faction fights of the epoch. It is probably due to an imperfect carrying out of Mr. Wingfield's idea that there are no signs of wounds that are not fatal. That this kind of treatment is indispensable will not be maintained. It adds, however, to the popularity of the play.

Turning from the spectacle to the performance, there is still room for praise. Miss Anderson's Juliet is exactly what was to be expected from her previous performances. The beauty of the early scenes is obscured by a certain amount of self-consciousness, of which the actress is not able to divest herself; separate details are admirable, but the whole is not fused into homogeneity. It is difficult to over-praise the fateful look of Juliet when, with little show of reticence, but with a fascinated acquiescence, she has received in the first act the kiss which her lover presses on her lips. Scarcely less good is the whole of the scene of parting in her chamber. The following scenes prove what seems now definitely established, that Miss Anderson has tragic gifts. Her use of these is not always successful; her voice is not under control, and her expression approaches at times dangerously near grimace. Her performance, however, if wanting in spontaneity, is captivating. Mr. Terriss in the balcony scene was disappointing. His entry was in no way furtive; the appearance of his mistress failed to move him, and her first words fell upon unattentive ears. In succeeding scenes he roused himself, and his acting in the stronger scenes went beyond anything he has previously exhibited. The passion of his address to the Friar was undisfigured by rant, and his parting from Juliet was excellent. A more satisfactory Romeo the stage has not recently seen. The eminently unconventional Mercutio of Mr. Standing provoked loud opposition. It was not, however, without merit. Mrs. Stirling's Nurse is too distinguished. That a woman occupying her position in a household such as that of the Capulets might be a person of consideration may be granted. Shakspeare, however, takes care to show us that she is not. The Friar of Mr. Arthur Stirling is perfect, and the Peter of Mr. Kemble is very droll. Against Capulet, in the hands of Mr. Warde, it can only be urged that he is too civilized and gentlemanly a being for the outbreak in which he subsequently indulges. Mrs.

Calvert, however, as Lady Capulet speaks with too much asperity. A few omissions from the text are to be regretted. These are, however, possibly a sign of the times. To counterbalance these a few restorations are made, the text accepted as basis of the acting version being advanced as that of the second quarto (1599). It is needless to say that this does not sanction the omission of the scene showing the discovery of Juliet in her bed, which has been sacrificed to the requirements of scenery, nor that of the final entry of Montague, Capulet, the Friar, &c., now rarely presented. The reception of 'Romeo and Juliet' was in the highest degree enthusiastic.

The performance of 'Divorçons' by the French comedians at the Royalty is the briskest and most mirthful representation that has yet been given. Mlle. May as the heroine follows so closely the method of Madame Chaumont, it is possible when the eyes are shut to yield to the illusion that the first exponent of Cyprienne has reappeared. So exact is the imitation, the honours awarded Mlle. May may almost be said to be vicariously worn. As Mlle. May is young and attractive, and has an agreeable voice, she brings some gifts at least to the performance. She is, in addition, entitled to the merit of accentuating less strongly than her predecessor what there is in the piece that is risky and even coarse. M. Dalbert as Des Frunelles recalls M. Daubray.

TO CORRESPONDENTS.—S. J. L.—H. W. B.—A. C.—J. C.—W. E. A.—received.
J. H. W.—We cannot undertake to answer such questions.

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